



One of the many action scenes from *Warlords of the Deep*, the latest fantasy film from John Dark and Kevin Connor. See our special feature on the making of the movie on page 30 this issue.

Editor: Dez Skinn
 Art Editor: Nigel Money
 Editorial Asst: Alan McKenzie
 Art Assistant: Lori Ward-Cohen
 Advertising: John Hunt
 Production: Ron Letchford
 Photographic Research:
 Albert Clarke
 Tony Crawley
 Phil Edwards
 Cathy O'Brien



Writers this issue:
 John Brosnan
 Tony Crawley
 Alan Frank
 Steve Moore
 Cathy O'Brien
 Bob Sheridan
 Tise Vahimagi
 Berni Wrightson

Artists this issue:
 Villagran (cover)
 John Bolton
 Berni Wrightson

Contents

CHRISTOPHER LEE SPEAKS 5 WARLORDS OF THE DEEP 30



Lee speaks out . . . on horror . . . Dracula . . . Hammer . . . and his own career

In answer to your requests, we go behind the scenes on the making of a fantasy film. This month we cover the script, storyboards and actors on the new Dark/Connor movie.

DRACULA ART COMPETITION 38

Your chance to decide *who* should draw our next Dracula strip . . . and win a prize!

HISTORY OF HAMMER 40

Our continuing look at the growth of Hammer takes us through *The Man Who Could Cheat Death*, *Curse of the Werewolf* and *Brides of Dracula* this month.

HELSING'S TERROR TALES 46



Don't dare reveal the twist ending of this issue's illustrated terror tale, "One Too Many".

MEDIA MACABRE 12

All the fantasy film and book news that's fit to print.

MEDIA MACABRE REVIEW 15

From Japan: *The Inugamis*. From Italy: *Holocaust 2000*.

ANSWER DESK 18

This month we clear queries on Gerry Anderson, Vincent Price, Bela Lugosi, *The Invaders* tv series, and lots more.

SHANDOR, DEMON STALKER 21

A re-cap of our demon slaying monk's first adventure leads into . . . "The Devil's Dark Destiny".

HAMMER'S HALLS OF HORROR, Volume 2, Number 9. June 1978 issue.

Published monthly by Top Sellers Ltd., Columbia-Warner House, 135-141 Wardour Street, London W1V 4QA, England. All editorial and art content copyright © Top Sellers Ltd., 1978, except where otherwise stated. Printed in Finland. Photographs appear by kind permission of the following film distributors: C.I.C., Columbia, E.M.I., Hemdale, 20th Century Fox, United Artists, Warner Bros., Rank, Alpha and Brent-Walker. Any manuscript or artwork submitted to this magazine is sent at the owner's risk, as the editor can accept no responsibility for loss or damage en route.

Editorial

Reusing to be accused of establishing a successful style and sticking to it every month, this issue we experiment once more.

Our ever-increasingly wide circle of contributors includes another new cover creator this month, Villagran, who painted the fearfully realistic face of Christopher Lee as Dracula, hails from South America. As ever, we await your verdict.

We've also decided to give our Hammer-Films-in-comics writers and artists a holiday this time round, so we can lead off with a fascinating feature suitably entitled Christopher Lee Speaks Out.

Our fewer pages of artwork has also allowed us room to print, as a scoop bonus, an in-depth look at the creation of a new fantasy film. The first half of a two-parter, it takes you behind the scenes on *Warlords of the Deep*. This month the script, storyboards and actors; next issue away to Malta and Pinewood Studios for the actual shooting and model work.

But not to neglect the comic strip side, our Dracula—Prince of Darkness hero *Father Shandor* is back in *HoH*. And still moving within the established "Hammer Universe", we think you'll be surprised when you

find out *which* film we've tied him in with.

Still on the comic strip side, in our oft-praised *Van Helsing's Terror Tales* series, we present American artist Berni Wrightson's story of "One Too Many".

Finally, as we're always asking you for your ideas and opinions, we decided to hit you with a really tough choice to make. You're constantly writing in about your favourite (and least favourite!) *HoH* artists, so here's your chance to make your opinions count. Over the past 20 issues, no less than 15 artists have tried their hands at interpreting Van Helsing. Dracula, and vampires in general, so we've decided to let you choose the best! And once your votes are in, he will be the artist to present our next *Dracula/Hammer* adaptation. The script is sitting here waiting, so it's over to you.

Next month: *The Mummy* in comic strip; *Warlords Part 2*; Karloff's *The Sorcerers*; *Phantom of the Opera*, plus lots, lots more.

Be here!

Dez Skinn

Dez Skinn (Editor)

SPECIAL HoH



SUBSCRIPTION OFFER

Each and every month, *HoH* brings you 52 action-packed pages of comic-strips, features, interviews, news and views of the horror film world. Plus lots of rare, never-before-seen photos of the world's most famous monsters and the men who create them.

Subscribe now for the next 12 issues, and have each copy mailed to your door in a sturdy envelope every month.

Only £3.00 (including postage, packing and handling) for the next six issues, or take advantage of an annual (12-issue) subscription at £5.50.

Remember too that a subscription can make an ideal birthday present for a friend.

Simply fill in the coupon below (or, if you don't want to cut your copy of *HoH*, list the details in a letter) and mail it to the address given, with your cheque/postal order made payable to **Top Sellers Ltd.**

To: *HoH* Subscriptions Department,

Top Sellers Ltd,

135-141 Wardour Street,

London W.1.

Please find enclosed cheque/postal order/money order to the value of

☐ £3.00 for the next six issues. (Outside UK: £3.50)

☐ £5.50 for the next twelve issues. (Outside UK: £6.00)

Please start my subscription with issue number

NAME:

ADDRESS:

.....

.....

*USA & Canada: All copies sent seairmail. Add \$1.00 per copy for airmail.

BINDER OFFER



Available at last! In answer to literally *hundreds* of pleas and requests we now have in stock the custom-made *HoH* Volume Binders.

Made especially for easy-read reference without taking the magazine out of its binder, you'll be able to keep your collector's item first dozen issues in absolutely mint condition on your bookshelf.

And while you're ordering, why not get an extra binder for volume two? That way you'll be able to build up the volume month-by-month.

These binders come in beautiful simulated-leather finish, with the *HoH* masthead logo and title clearly printed down the spine.

Available to *HoH* readers at the bargain price of £2.50 (£3.50 outside UK) including postage and packing.

As a special bonus offer, we also have available binders **without** the *HoH* title down the spine. for your copies of similar sized magazines so please state when ordering *how many* binders you require, and whether *with* or *without* spine-title.

Cheques/postal orders made payable to Top Sellers Ltd., send your order to:

HoH Binder Offer, Top Sellers Ltd, 135-141 Wardour Street, London, W.1.



CHRISTOPHER LEE SPEAKS OUT

The most controversial actor in the history of horror films must surely be the man who is possibly its biggest star . . . Christopher Lee. It is thought by many that having been made world famous by horror roles, he turned his back on them for the more glamorous career of big budget spectacles . . . often taking totally out-of-character parts and lower billings.

By way of a unique approach, Alan Frank (*Monsters and Vampires, Horror Films*) takes us back in time, and what follows is a view of Lee's life, career and attitudes, as seen—and quoted—by Lee himself with interviewers, including Alan Frank, over the last ten years.

As would be expected of a man with as strong a personality as Christopher Lee, his feelings and opinions have varied, showing the evolution of the man and the actor over his thirty-one years in the industry.

As with all men, that evolution has not always been predictable or consistent but therein lies the fascination of the following approach through the words of the one man who knows him best . . . Christopher Lee himself.



LEE ON HORROR

Clearly, Lee is a man who owes his fame to horror. Here are some of his views on the subject.

The very names of my movies can turn a strong man to jelly." "When the audiences leave the cinema, they may realise the falseness of what they've seen, but while the film's still running, I try to keep them totally convinced. It's a razor's edge between conviction and absurdity, but when I bring it off, they look at *Rasputin* or *Dracula* and they say: 'So that's what he's like'."

"Love of horror is a basic aspect of human nature. It's an emotional safety-valve, as any doctor will tell you. I don't like the word 'horror', by the way. These films are fantasies, pure and simple, by no means as harmful as the sadistic brutality of films like *Bonnie and Clyde* and *In Cold Blood*."

"Children who can see my films—in countries where they don't get an 'X' certificate—are never afraid of me. They'll always come up and chat. To them, these films are fairy tales."

"I am very happy to make horror films as long as they are not the cheap sordid type."

"Everybody likes to laugh, everybody likes to cry, everybody likes to be frightened sometimes. But, of course, the line between credibility and laughability is very thin." "Horror films aren't easy to do. To take a story and a part which we know is unbelievable and make an audience believe that what they are seeing can happen is almost impossible, especially in the Western world which is so cynical. It isn't difficult to get over in the East: people jumping out of their coffins at midnight isn't exactly part of their lives but it is pretty close to their legends. I'm not at all resentful of being a horror star (1968), I'm very grateful for being a predominant performer in a small field. In show business, that is very important. Of course I'm very happy to make horror films as long as they are not the cheap and sordid type." "I don't like excessive, detailed, lurid violence. The violence I've done is always totally unbelievable, total fantasy and therefore totally harmless."

"I don't mind being classed as the King of Horror, as long as people can say: 'Yes, but I saw him in an entirely different type of role in so-and-so'."

"None of the thousands of letters I get ever say: 'We only like seeing your horror pictures or your frightening ones'. They say: 'We all like watching you as an actor'. It just so happens that I've been in some films playing some pretty strange

characters — it is complete and utter nonsense to type me as a horror actor."

"The name of Christopher Lee is synonymous with a frightening picture, but that is entirely a matter of the press. Our brand of horror is just good fun. Nobody is going to try and copy it in real life."

"Nowadays (1970) good horror films are

probably the only type of films which are guaranteed to make money."

"My firm conviction and belief, and I have said this many, many times, is that there is no reason why the so-called horror films should not be made as major pictures. In other words, with a high level of production, with a first class script, first class



direction and cast: as big, in fact, as any film made. I believe the horror film is a part of the cinema's history, present and future and always will be. But I cannot understand why people will not make horror films as *big* films, because they already have a built-in audience of millions all over the world. Now, if they do this, I believe that they will appeal to not only a far greater audience, a more discerning audience, but also one which would bring in many more people who normally would not go because they think they would be going to see a cheap budget movie or say: 'Well, I don't go and see that sort of film'."

"Looking back, there are some horror films I am proud of but there are many I wish I had not done."

"There have been too many cheap horror films. I don't want to knock Hammer, but a lot more money should be spent on productions. Looking back, there are some horror films I am proud of (1974) but there are many I wish I had not done. Today there is a need for a new kind of horror film. *Rosemary's Baby* was excellent and so was *The Exorcist*."

"Horror is merely a hangover from pre-war film certificates when 'H' stood for 'Horror'. My very good friend, the late Boris Karloff, was similarly opposed to the word as we both felt that we were out to thrill our audiences pleasurably, not to horrify them. There is too much real horror in the world for us to need to enact it on the screen. Too often producers insist on unnecessary amounts of blood and gore."

"Horror: it's not the right word. Lon Chaney and Boris Karloff didn't like the word 'horror'. They, like I, went for the French description—the theatre of the *Fantastique*."

"You might say I am a specialist. I'm the one the producers come to for a certain kind of film that is a guaranteed success."



Above: In *I, Monster* (Amicus Films, 1971) Christopher Lee played a Jekyll/Hyde character (Dr. Charles Marlowe) relying more on 'real' violence rather than the supernatural violence of the *Dracula* movies. Left: After the success of Hammer's *Terror of the Tongs* (1961), Lee was cast in a series of *Fu Manchu* films beginning in 1965. He is seen here in the second of the series, *Brides of Fu Manchu* (1966.)

I know my worth." "I've only done a few horror films in my life (1975). I haven't done any for the past three years and I'm not doing any more." "I have never (1976) said in my career that I would never do another horror movie—there I go again,

using the wrong word. I have said that if someone offered me that sort of movie with a good story, a good part and a good director—something really out of the ordinary—I would do it like any actor would."

LEE ON DRACULA

For the Hammer generation of horror film buffs, Christopher Lee is, and will always remain, Count Dracula, a fate not always greeted with complete equanimity by Lee.

Dracula (Horror of Dracula) was, I don't mind admitting, a fine film. It had that fundamental seriousness about it—as Bram Stoker's book does. After all, it is something more than just a horror story. At the bottom it's a morality play: the theme, the struggle between good and evil is as old as literature itself."

"... I don't think that enough is being made out of Dracula, to be quite honest."

I have never really thought so. You see, those of you who have read the book... you're aware of the fact that to begin with he never stops talking. However, the whole

"We must stick to the Hammer presentation of *Dracula* because this is the one everybody is familiar with."

conception of the character as we did it in the Hammer pictures, well, that's fine, it's a way of presenting him. He is Count Dracula, but I think that the fact that he

was not Stoker's physical description was something I was rather sorry about. Then there were some marvellous opportunities I thought were neglected, perhaps for reasons I wouldn't know about. There is the famous scene when the man is shaving in the mirror and you see nothing behind him, no reflection of Dracula. This, of course, was used in the Lugosi film."

"We must stick to the Hammer presentation because this is the one that everybody is familiar with. I obviously had to put my own ideas into the part, but they were mainly concerned with the nobility of the man, the austerity of the man, that he was a demon—if you can portray such a thing

today—that he was a believable, acceptable human, though ab-human in the literal sense of the word. I think that he must be acceptable, he must be a man of great nobility, a man of great philosophy, a man of great stillness and a man who is obviously completely irresistible. Irresistible to women, and, presumably, as far as men are concerned, unstoppable, and that's what I tried to put into it of course: it appears to have been successful."

"Our appeal (1972) is still strictly to the imagination. I don't think there is basically any more blood about than there was in the 1958 *Dracula* film. In fact, one of the funny things about *Dracula* now is that he has become almost bourgeois and respectable in the way he refuses to flout conventions. One is always being badgered to introduce new dimensions of goriness. I hope we do not have to succumb. I do not think there is anything to be gained by seeing the vampire actually doing the biting. That is a thing that each member of the audience experiences for himself with the victim."

"Like all great horror stories, *Dracula* is contemporary to all ages. Basically, he's very real, very human and his thirst for blood carries extra power because of this. Blood is a virility symbol in any period."

"Of course, one doesn't want to be associated all the time with one specific character, one specific role, but if you make your mark in a role it's understandable that people should associate you with it. The important thing from my point of view is that I will always, I hope, appear in this area, in this kind of film, but obviously no one wants to go on playing the same part. Obviously a time is reached when you feel—and maybe the audience does too—that there is very little more you can do with it."

"*Dracula* is the evil side which is in most of us. Yet he is also a sad creature, doomed to live forever because he is so wicked he can never die and be at peace."

"The vampire's bite is his kiss, and in sexual language, a kiss is often the prelude to a bite. And blood is a symbol of virility. *Dracula* is total evil. He is the extreme of the evil side which is in most of us. Yet he is also a sad creature, drained and weak in the daytime, doomed to live for ever because he is so wicked he can never die and be at peace. Everyone is superstitious and no one can entirely discount the Vampire belief. Also, everyone desires either to dominate or to be the victim. There is something in the vampire legend for everyone which is why the films have been so popular. Real life vampires have existed, people with a terrible perversion

that drives them to make love to dead bodies or to drink human blood. Christie was one. John George Haigh was another."

"The fangs are fine—they're only an inch long and they clip on. The contact lenses are really beastly, though. They sting your eyes, make you cry and give you headaches."

"Obviously, I feel a sense of imprisonment at times (1971) but at the same time I'd never turn my back on *Dracula*. After all, he has been bread and butter to me and I'm grateful to him—any of us has to be glad just to be in work with the film industry in the uncertain state it is in at the moment."

"You have to immerse yourself completely in the character and forget your own personality. The portrayal from start

to finish must be straight, honest and sincere. A trace of tongue-in-cheek deserves the audience's laughter."

"Obviously, whoever plays *Dracula*, makes the picture. I was fortunate enough to give an interpretation of a character which was a purely personal one and which paid off."

"When Hammer received the Queen's Award for Export—it was to be presented to us during the filming of this picture down at Pinewood Studios—and the Lord Lieutenant of Buckinghamshire, I think it was, a very charming man, came down and presented the award. After this there was a lunch which the Lord Lieutenant and his wife attended and then, they visited the set. They came on at a rather violent moment





Christopher Lee in the role that has made him world-famous. Above and left: Lee's second appearance as the vampiric Count in *Dracula*—*Prince of Darkness* (1966).

when I was crashing about in the rocks with this cross through me, pouring blood and with those awful contact lenses in my eyes: I was almost totally blinded and looking really rather unattractive and making the most hideous noises for more reasons than one because just before that I'd slipped a disc, which is not the easiest

thing to do. Well, after the Lord Lieutenant and his wife, who I'm sure had never been to a studio in their lives, had been watching all this without any expression at all on their faces, I didn't dare look in their direction. There was a long, long silence and then, very clearly and very penetratingly, he turned to his wife and he said:

'You know, my dear, that man is a member of my club'. We had a lot of fun on those films, you know."

"I have become totally disenchanted with the way a great character has progressively deteriorated. That's why I will not do it any more. *Dracula A.D. '72* was as far as you could go. It was getting away from Bram Stoker's book. It wasn't valid. The first one which I made in 1958 was the best. Of course it was the best! It was the closest to the book! I haven't seen any of them except that one, because it was the only good one. There is no more interest or fascination left in *Dracula* the way he has been portrayed on the screen—which is a tragedy, because he is a great and heroic character. I have always said that I will do Stoker's *Dracula* if they film the book as he wrote it but this has never been done. "I have no need to and I certainly do not intend to play *Dracula* ever again" (1974). "The *Dracula* subject is played out (1973). I have no intention of playing the character again because I'm incredibly disenchanted with the way he has been presented. They write stories into which they fit the character and that simply doesn't work. To film Stoker's book would cost an enormous amount of money. There'd have to be shipwrecks, craggy mountains, many varied locations, special effects and so on." I agreed to do the Spanish version of *Dracula* (*El Conde Dracula*, 1970) for one reason only. It was the only opportunity I ever had for portraying Stoker's character physically on the screen exactly as he described him—an old man dressed in black and getting progressively younger during the story, which was the whole point of the original novel. The film itself was a disappointment because it was done cheaply, without due attention to script, production or anything else. Put it on the screen, get it in focus and it will make money somewhere, if not a lot."

"*Dracula* represents a part of my career that is definitely over" (1976).

LEE ON HAMMER

Of course, Lee's big break came with his offer to work for Hammer Films in 1956. Through which association, both Hammer and Lee became household names.

"I have had marvellous people to work with at Hammer (1970). All have been tremendously genuine. When we started, the whole set up, the producer, the director, the cameraman, the crew—it was a family and it worked as such, superbly well for a few years." "But it was on the floor that there was this tremendous spirit of achievement. We really felt that we were doing something, and we were, we were creating milestones in the history of the cinema in a sense." "Now they (Hammer) are a profit making concern, which is their privilege, and they are the

most successful, I suppose, independent production company of all time (1970). They must be if you compare the profit on each film to its cost. They richly deserved the Queen's Award. I mean, people called

"Hammer have found that what people want is to be entertained. I cannot put it more clearly or succinctly than that."

me one of the biggest dollar earners in this country and I suppose I am." "But Hammer have found that what people like is to be entertained. I cannot put it more clearly or

succinctly than that. They supply demand. People all over the world, in varying degrees of belief, superstition and involvement love these films because they enjoy the basic human feeling of fear. But it is a cosy fear, because you know it cannot happen and the screen is between you and 'them'. Hammer supply something that is very much lacking in people's lives, the element of fantasy. People love to dream and people love to escape into a dream world. Hammer films provide those specialised dream worlds. Millions of people all over the world, when they see the word Hammer, know they will be entertained. That is the prime business of the cinema. Hammer, to entertain people, have a formula, a rather rigid formula in



Top Left: More make-up nastiness as Lee appeared in Hammer's *The Mummy* (1959) in the role of Kharis. Top right: Lee as Professor Meister about to take a fall in Hammer's *The Gorgon* (1964). Above centre: In Hammer's third Dennis Wheatley adaptation, *To The Devil—A Daughter*, Lee appears as the satanic Father Michael. In this behind-the-scenes shot, the cameras are positioned for the movie's climax.

my opinion. They respect my views, they do not naturally follow them, but they listen to them. My views are those of the performer, I am not a business man in the sense that they are (1970)."

"Where I would like to defend Hammer is that they have been accused of being tasteless: I do not agree. Hammer is Grand Guignol, in which some very great people

"Hammer respect my views. They do not naturally follow them but they do listen to them."

have performed: they are melodrama, fantasy, fairy stories. Hammer has never

put anything on the screen that is as frightening as some of the Grimm fairy stories. Hammer has never put on the screen (1970) the violence and blood that saturated such films as *The Wild Bunch*. I think that sometimes they have gilded the lily a bit and overdone certain things, but then who is free from blame in that particular area?"

LEE ON LEE

Having hung up his Dracula cape for the final time (excluding the 1976 French production, *Dracula Father and Son*, Lee moved over to the one-time movie-metropolis of Hollywood.

"My intention is to increase my earning power indefinitely. It's not that I'm greedy. It's just that one never has quite enough" (1966). "I rarely watch myself on the screen."

"My problem (1974) has always been my height. I'm 6ft 4in and directors don't

like a human windmill operating at one side of the stage. I could dominate scenes merely by standing there. Naturally, this has done me some harm in my career. There have been 6ft tall leading men who have whispered out of the corners of their mouths: 'Get that guy out of my picture'. To accommodate them, I have played scenes standing in holes or the leading man has been up on a pancake (a platform). I remember the late Alan Ladd. He was a delightful man but acutely sensitive about

his lack of height. When we played golf, he insisted on starting down the course. He would not come out on to the first tee with me because a crowd had gathered."

"Someone once told me you should always take a glass by the neck and a woman by the waist. In my case, perhaps it should be the other way round."

"I don't mind playing villains, but it would be nice to take over those silky roles that George Sanders, Claude Rains and Conrad Veidt once played. It was Sanders



Above: Lee (as La Roche) leads his Pirates of Blood River (Hammer, 1962). Note the second in line behind Lee is none other than Oliver Reed (as Brocaire). Directly below: Lee as the Count, in *Castle of the Living Dead* (more details in HoH 17). Bottom left: Lee as he appeared in *The Gorgon* (Hammer, 1964). Bottom right: Lee as a wandering alien, in an episode of ITC's *Space 1999* tv series, "Earthbound", (1975).



who said: "Every woman is attracted by the appearance of wickedness in a man".

"My family and I have decided to take up residence in Hollywood. It wasn't a decision we made in a matter of minutes... but one we had to think about very carefully."

"I've been in show business for 30 years and I have already done over 130 movies."

"I am not a young, aspiring actor trying to make his way. I've been in show business for 30 years and I have already done over 130 movies, not including radio, TV, opera and theatre. For years, film people have told me to come out here to California and so this move has been something which has been building up. The moment of decision for me was the success of three of my pictures in America—*The Man With The Golden Gun* and the two *Musketeer* pictures. The timing of these turned out very well. Most of the major talents are in this country and most of the major pictures are either set up, financed or, indeed, made here. So, ideally, this is the place to be..."

"I'm never going to leave the area of the macabre, as I call it. I will still be romping around the graveyard for some years, I hope."

For further information on the career of Christopher Lee, if you're unfortunate enough not yet to possess a copy, check out our HoH back issues page for our first issue which contained a complete Christopher Lee filmography.

LITTLE SHOPPE OF HORRORS

**"Hammer: Yesterday,
Today . . . and Tomorrow"**

Interviews, articles and dozens of photographs/all about Hammer, it's films and the people who made them. From QUATERMASS I through TO THE DEVIL . . . A DAUGHTER, and beyond. Anything and everything you've ever wanted to know about the great fantasy film production company.

****LSoH No. 4: \$3 - payable in U.S. currency or bank check. Or write for our free brochure.**

RICHARD KLEMENSEN
707 Greenbrier Road Waterloo Iowa 50703 USA

HORROR IN THE CINEMA by Ivan Butler



Horror films have held a chilling fascination for audiences from the very beginnings of cinema. Ivan Butler takes a look at the macabre in the silent cinema, Dracula and Frankenstein, the work of Hitchcock and Polanski, with a special chapter on British horror. Thrill again to such horror classics as *The Cabinet of Dr. Caligari*, *The Cat People*, *The Fall of the House of Usher*, *Rosemary's Baby*, *Dracula*, *Prince of Darkness* and many more.

Paper back Over 60 stills £1.10

Available from all good bookshops or direct from:—

THE TANTIVY PRESS
108 NEW BOND STREET
LONDON W1Y 0QX

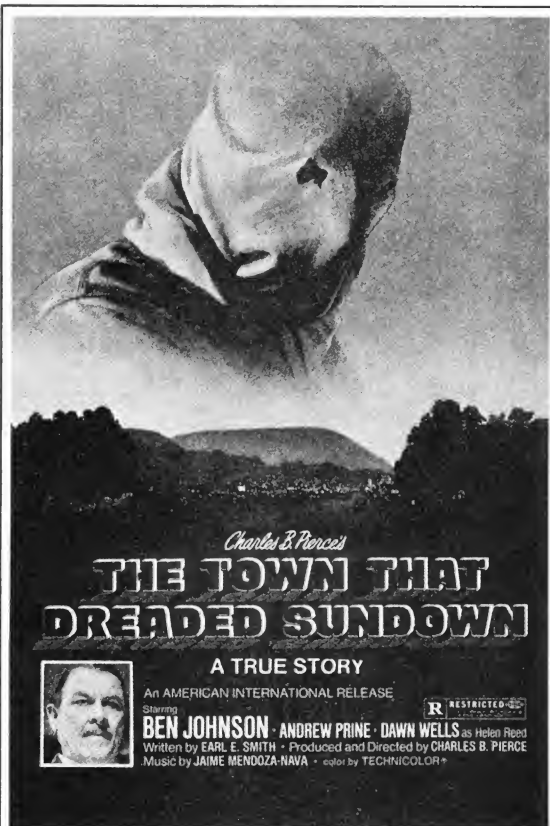
The New Nemo

Captain Nemo lives! Now, it's José Ferrer playing the Jules Verne character in Irwin Allen's **Voyage To Atlantis**. Ferrer heads the cast alongside namesake Mel Ferrer, Burr DeBanning, Linda Day George, Tom Hallick and the ubiquitous Burgess Meredith. With names like those (particularly Ms. George), it should come as scant surprise that this film really stems from a three-week CBS-TV series, **The Return of Capt. Nemo**, aired in March in America, to be theatrically released in Europe. Director Alex March's involvement doesn't exactly set the pulses racing, either. Never mind, it is an Irwin Allen

production (for Warner Brothers), and Allen (**Towering Inferno**, **Swarm**) rarely puts a foot wrong.

The Original Nemo

Meanwhile, the best Nemo of them all is back on screen in the Autumn. Disney is re-releasing Richard Fleischer's 1954 version of **20,000 Leagues Under the Sea** starring Kirk Douglas and the ever-reliable James Mason as Nemo. Not that Mason ever felt he was that good. In Clive Hirschhorn's excellent LSP book, *The Films of James Mason*, the star commented: "Actually, the only performer of real distinction was a seal whose name, if I recall correctly, was Jackie Horner. Here was a forceful personality,



Charles B. Pierce's THE TOWN THAT DREADED SUNDOWN

A TRUE STORY

AN AMERICAN INTERNATIONAL RELEASE



Starring
BEN JOHNSON • **ANDREW PRINE** • **DAWN WELLS** as Helen Reed
Written by EARL E. SMITH • Produced and Directed by CHARLES B. PIERCE
Music by JAIME MENDOZA-NAVA • color by TECHNICOLOR®

Ben Johnson, fresh from a veritable string of bee-pictures turns his attention to a new subject. AIP's *The Town that Dreaded Sundown* is a supposedly true story of murder and mayhem.

MEDIA MACABRE

SOMETHING EVIL IS HAPPENING... HELL ON EARTH!

Mati.
Stalked by an evil that has existed
since the beginning of Time.

Mati.
A most unusual man.
Mati.
A most shocking motion picture.

MATI

Starring
TELLY SAVALAS

AN ARTHUR M. SARKISSIAN PRESENTATION OF A HOWARD W. KOCH PRODUCTION
INTRODUCING PRISCILLA BARNES AS "VALENTINE" PRODUCED BY HOWARD W. KOCH
EXECUTIVE PRODUCER ARTHUR M. SARKISSIAN DIRECTED BY TELLY SAVALAS
DIRECTOR OF PHOTOGRAPHY JOHN A. ALONZO A.S.C.

TV-cop turned horror-director Telly Savalas is all set to unveil his new film *The Mati*. The movie is something of a one-man show as Savalas stars, directs and writes.

supported by a technique that could not be faulted."

Oh really? Most of us remember the giant squid more than anything else. A squid which was created, by the way, by the same Bob Mattey who came out of retirement recently after 17 Disney years, to design a shark known as "Bruce" for a film called . . . but you know the rest, which brings me to . . .

More Jaws

Still no official comment on why director John Hancock quit *Jaws II* after three weeks' shooting, being replaced by Jeannot Szwarc. Producers Richard Zanuck and David Brown can't be drawn on the subject, but the local legend goes that Hancock set out with a "moody, Gothic-mystery" feel in mind for the film. The producers wanted a more realistic approach, and after some five months shooting, that is what Szwarc has given them. We'll see soon

enough; the U.S. opening date is June 16.

Most sequels tend to earn about one-third of the original's box-office money. Though even a third of the old take would mean as much as \$67 million, and that's double what Universal's top 1977 film managed to earn. No wonder co-producer Zanuck wanted to call the new film *More Jaws*.

Roy Scheider continues his sheriff's role in the new version—against his wishes, apparently. Richard Dreyfuss was more adamant about having nothing to do with the sequel; he was too busy in Spielberg's *Close Encounters*, anyway. Later on, Dreyfuss changed his mind and offered to play a cameo role.

He was turned down!

Pushing Horror

How to sell a good movie—and a book—and make one work for the other. Robin Cook's modern body-snatching saga, *Coma*,

adapted and directed by Michael Crichton, so far, has received nothing but good reviews—and receipts. Which must be a major relief all around for MGM and the New American Library publishers. They've been breaking their necks promoting the film and book. "The biggest tie-up since *The Deep*", says MGM (having apparently forgotten *Jaws*, *Love Story* and *The Godfather*). Clear proof that when necessary, Hollywood can still stir from its collective lethargy and come out firing on all cylinders. If there's enough money to be made.

Robin Cook's story is set in the kind of hospital that would make *Marcus Welby* have a heart attack. An underground traffic goes on in human organs, taken from comatose patients. It's an idea right up Crichton's street. Michael Crichton, of course, is the Harvard Medical School trained

doctor-turned-author of 20 books or so, including *The Andromeda Strain*. He became a director with that mini-classic from his own script, *Westworld*.

The book did well enough on its own, staying in the U.S. best-seller lists for 15 weeks. But that's nothing compared with this new movie-orientated push—more than three million paperbacks out in the racks by the time *Coma* opened in the cinemas. Sales should reach five million, working on the usual publisher's rule of thumb that ten paperbacks sell for every hard-cover book sold.

These paperbacks were deftly released in two versions. The first had the movie plugged on the back cover only, plus a few pictures inside. Next came the real hard-sell edition—film shots on both covers and 18 pages of stills inside.

THE ARTHUR DAVIS EXPEDITION IN BRUTES and SAVAGES

MUSIC COMPOSED AND
CONDUCTED BY

RIZ ORTOLANI

EXECUTIVE
PRODUCER

WILLIAM SHELTON

PRODUCED AND
DIRECTED BY

ARTHUR DAVIS

AFTER « JAWS »
AND « KING KONG »
COMES ANOTHER
BOX OFFICE
BLOCK BUSTER

SEE ! SEE !!
A MAN ACTUALLY
EATEN
ALIVE BY A GIANT
CROCODILE... ONE OF
THE MANY
SENSATIONAL
SHOCK SCENES



Probably the most tasteless horror movie of all time. Arthur Davis' *Brutes and Savages* boasts that it shows a man being eaten by a giant crocodile. Not special effects but the real thing!

CLASSIFIED

HoH CLASSIFIED: 10p per word, your name and address free. Payment with advertisement copy to: HoH Classified Advertisement Dept., Top Sellers Ltd., 135-141 Wardour Street, London W.1, England. We will inform you in which issue your ad will appear.

Science fiction/horror/fantasy: contributions welcome for first issues of new amateur fanzine. Stories, poems, illustrations, reviews, articles on films, filming etc. Include SAE, Neil Penswick, 129 Langham Road, Blackburn, Lancs.

For Sale: Famous Monsters of Film,land, Creepy, Vampirella and other Warren magazines. SAE for list. Harry Shaw, 77 Donard Street, Ravenhill Road, Belfast 6, Northern Ireland.

I will pay 50p for each copy of HoH nos 3, 4, 5, 6. If you would like to take up my offer, please contact: Gary Mitchell, 26 Greenbank, Dalry, Ayrshire, Scotland.

For Sale: Complete set of Famous Monsters of Film,land. Offers invited for whole set only please. Also extensive range of other horror film magazines. Richard Finch, 17 Review Road, Dagenham, Essex, RM10 9DJ.

Wanted: Movie Monsters No 1, Famous Monsters of Film,land No 99. Price to: Nick Kool, 17 St Margarets Close, Cottingham, N. Humberside, HU16 5NG.

Wanted: House of Hammers Nos 3, 4, 5, and 6. Will pay 55p each. Contact: Mark Thomas, 2 Edale Close, Leyland, Lancashire.

For Sale: Hammer's *Dracula* super 8mm film/soundtrack disc, stills from Hammer films, film magazines. Philip Hindley, 10 The Quadrant, Droylsden, Manchester M35 6PY.

"Classics of the Horror Film". Unwanted gift. £6 as new. D. Sheldon, 5 Hawthorn Ave, Willerby, Hull.

Wanted: House of Hammer 3, 4, 5, 6. State prices. Barry Skett, 71 Knowle Hill, Hurley, Near Atherstone, Warwickshire CV9 2JB.

MEDIA MACABRE

To make sure the booksmiths were kept interested, some 500 key retailers were sent progress reports on the filming last year.

The movie stars Genevieve Bujold, Michael Douglas, Elizabeth Ashley, Rip Torn, Richard Widmark and Lois Chiles and shooting was completed on August 29, one week under schedule. Not satisfied with that, MGM dropped *Coma* trailers (also pushing the book) in among their top programmes, like the latest Bronson vehicle, *Telefon*. Robin Cook and Michael Crichton scurried across country on interview/promotion trips, screenings were arranged for booksellers, tee-shirts were designed—and to top it all off in New York the new film tie-in books were delivered by ambulance!

The publishers, at least, must be gratified by the film company's response to all this; their work cost them a mere \$100,000. MGM went a little further. Their advertising and publicity campaign budget is enough to put Michael Crichton into a *Coma* himself. It reached \$3,000,000. Crichton had made the entire film for \$4,300,000.

Australian Horror

"Where Are They Now?" Dept. One-time leading fantasy directors Don Chaffey and Gordon Hessler have been keeping busy in Australia. Sad to relate, though, there's nothing overly fantastical about their new offerings—part of a package of six movies made in conjunction with the Australian Broadcasting Commission for eventual cinema or TV sales.

Chaffey, best remembered, perhaps, for *Jason and the Argonauts* (1963), Hammer's *One Million Years B.C.* (1966) and their less effective *Viking Queen* (1967), took charge of the father and son team of Lloyd and Beau Bridges in the underwater number, *I'm a Shimmering Light*. I'd prefer his wonderful Disney semi-animated *Pete's Dragon* any day of the week. . . . Hessler, the Hitchcock TV protege, who made many British AIP films—*Cry of the Banshee* (1970), *The Oblong Box* (1969), *Scream and Scream*



You've seen giant sharks. You've seen giant octopi. Now, from William Cash-Saul Swimmer Productions comes *The Black Pearl*, the story of a giant manta ray.

Again (1970)—has just completed *Puzzle*, starring James Farentino.

. . . Still More Jaws

Now it's all safely in the can, the truths can be told. . . . (1) Roy Scheider didn't want to have anything to do with *Jaws II*—but he was snared by the terms of his original contract and (2) American censorship will decide the ending of this much-touted sequel.

Director Jeannot Szwarc shot two climaxes starring young Bill Van Zandt's final set-to with old Bruce, the mechanical monster shark. In one, the lad gets away with a few bites. . . . In the other, he's snapped up alive by Bruce's jaws, rather like Robert Shaw in the original. Now it's up to the U.S. censors to decide Billy's fate. If his death scene is considered too bloody and wins an R-rating (usually an X in Britain), it will be dropped, and Billy will survive, swim to safety. . . . and no doubt, *Jaws III*.

Personally, we feel the best way to wrap up the *Jaws* saga would be in a third film helping to get rid of another bunch of screen nonentities—*The Bad News Bears Meet Jaws*. A kind of winner-takes-all notion!

However, we rather doubt if there will ever be a third version. Producers Dick Zanuck and David Brown (up to their stocks and shares with other sequels: *The Sting*, *Gone With The Wind*, etc.) have had more than enough trouble with *Jaws II* to go that route again. Final budget count-down on the new film is as high as \$20,000,000—double their original estimation. Much of this excess is due to all the usual mayhem in using mechanical stars—they just don't do as they're told.

This enormous budget figure now means that the new film must earn at least \$70,000,000 to break even—that's close to half of the original's Northern Americas' take of \$121,165,000. In short: a tall order. Even for a fisherman's story!

THE INUGAMIS

Media
Macabre
REVIEW

Review by Tony Crawley

Kon Ichikawa is a genius among Japanese movie-makers, second only to the legendary Kurosawa. Kon's work include *Harp of Burma* (1956), *Enjo* (1958), *Nobi* (1959), *Hatkai* (1962) and the superlative *Tokyo Olympiad* (1963). He's won numerous festival awards and his newest release, *The Inugamis* (not some sect, just the Inugami family), is one of his biggest hits and award-winners—18 at last count for himself and his occasionally blood-spattered cast. His story stems from a two-million best-seller by Seisha Yokomizo, whose romanticism, mystery, fantasy and psychological insight has sold more than 20-million copies of his works. No wonder his paperback publisher, young Haruki Kadokawa, decided to leap into films with this movie-adaptation after "ten years of personal planning and determination". Add to all this the cracking poster (see back page) and the portents appear good . . .

Until you sit down, watch it and try to unravel it—all 146 immensely draggy minutes of it.

A pharmaceutical multi-millionaire dies, the president of one of the top Japanese corporations. Inside seven months, his dozen possible heirs are being methodically wiped out. One has his head sliced from his body and placed upon a doll decorated with chrysanthemums, if you please. Another is strangled with harp wire; his lawyer vomits blood after being poisoned; and a fourth is axed and found buried with his legs poking out of a freezing lake.

After a (very short) while, you just don't care anymore. Because you don't know them. One must be frank: they *do* all look alike. Named alike, too. Suketake, Sayoko, Suketomo. Even the one recognisable fellow, hiding a war-burnt face behind a thin, white rubber mask—is not Sukekiyo as we think, but Shizuma . . . No wonder the cop takes so long in sorting it all out.

Basically, the film is Agatha Christie on vacation in Shinshu, Japan's Switzerland. *Ten Little Japanese*. Or *Twelve*, but who's counting. Plus a *Columbo*-style thick cop, often in a mac, forever scratching his head



—only the cigar stub is missing—and boring the truth out of the killer. Apart from one slaying where the victim's blood sprays directly into the killer's face, there's far less in the way of horror touches than

the poster implies. Come to that, damn little tension, or suspense either.

As I scribbled in my notebook at Cannes last year: "A whodunnit satire, perchance? No, and unbelievably from the great Ichikawa, just a Kon".

The Inugamis (1977)

Koji Ishizaka (as *Detective Kindaichi*), Meiko Takamine (*Matsuko Inugami*), Miki Sanjo (*Takeko*), Mitsuko Kusabue (*Umeko*), Teruhiko Aoi (*Sukekiyo*), Takeo Chii (*Suketake*), Akira Kawaguchi (*Sayoko*), Hisashi Kawaguchi (*Suketomo*), Ryunosuke Kaneda (*Toranosuke*), Shoji Kobayashi (*Kokichi*), Yoko Shimada (*Nonomiya*).

Directed by Kon Ichikawa, Produced by Haruki Kadokawa, Screenplay by Norio Osada, Shinya Hidaka and Kon Ichikawa, from the novel by Seishi Yokomizo, Photographed by Kiyoshi Hasegawa, Music by Yuji Ono. A Toei Company (Tokyo) release. Time: 146 mins.



Trapped in a mental asylum, Robert Caine (Kirk Douglas) fights for his life against a group of inmates who believe him to have given life to an awesome and invincible Evil.

Review by John Brosnan

When I first heard about this film I thought it sounded interesting—presumably a sort of thriller involving a giant nuclear reactor that goes out of control. Unfortunately **Holocaust 2000** is nothing like that at all—instead it turns out to be a shoddy imitation of **The Omen** and once again we find ourselves watching a story about an Old Testament prophecy concerning the arrival of the Anti-Christ being fulfilled in present day England—a process punctuated by a series of carefully spaced, gory deaths. But whereas **The Omen** was slick and exciting on a purely technical level, despite its basic emptiness, this Italian/British rip-off is both clumsily made and boring.

Kirk Douglas plays industrial magnate Robert Caine whose current project is the building of a giant thermo-nuclear power plant in some unnamed middle Eastern country. But as work on the plant gets under way in the desert, Caine is told by an attractive female photographer, Sara (Agostina Belli), that the area was once inhabited by one of the prophets of the Apocalypse who warned that a seven-headed monster would rise out of the sea nearby, under the guidance of the Anti-Christ, and destroy mankind in a rain of fire. And how many giant cooling towers will the plant possess? Yes, you guessed it—seven.

Caine doesn't pay much attention to this but on his return to London discovers that there is even opposition to the project within his own family. His wife Eva (Virginia McKenna), who owns a con-

trolling percentage in his company, warns him that if he doesn't abandon the idea she'll block the money supply. She informs him of this during a swank party being held at their luxurious London home but no sooner has she uttered the words than she is messily disembowelled by a knife-wielding, uninvited guest, despite the efforts of her son Angel (*sic*) to disarm the intruder. Angel, who is played by the angelic-looking Simon Ward, is even more eager than his father to see the atomic plant built, which—of course—marks him as a very suspicious person.

Caine seems to recover from his wife's unexpected demise very quickly and with Angel's assistance increases his efforts to ensure that the project will go ahead as planned. But further opposition arises, this time from the new Prime Minister of the country where the plant is being built. His argument is that if the reactor should go out of control and explode it will "set off atomic reactors in neighbouring countries and start a chain reaction that will destroy the world" (the script writer deserves some sort of award for this unique scientific explanation of the dangers created by atomic reactors—a medallion made of pure plutonium would be appropriate). But the Prime Minister doesn't present an obstacle to Caine's plans for long—he is neatly beheaded by a helicopter rotor-blade while on a visit to England.

Meanwhile Sara has moved in with Caine, providing him with both physical and spiritual comforts. His need for the latter is increasing seeing as the signs from Above indicating that the plant should not



HOL 20



Above: When a mysterious assassin (Massimo Forchi) pulls a knife at a dinner party, Angel (Simon Ward) intervenes and causes the death of his mother (Virginia McKenna). Left: Professor Griffith (Anthony Quayle) finds himself trapped in the control room of the vast murderous computer complex.



be built are coming fast and furious and he is also plagued by a nightmare in which he is naked and helpless before a seven-headed monster rising from the sea. It would take a rather thick person to ignore all these omens but Caine rises to the occasion and does just that, even when his colleague, Professor Griffith (Anthony Quayle) who is in charge of the company computer, rings him up and shouts into the phone: "Caine! You have generated something that is not human!" Griffith, who is not, as you might expect, talking about the script but about Angel, doesn't get further than that because the computer first cuts off the phone then silences him completely by catching him under an automatic glass door.

What Griffith had discovered is that Angel's medical records in the computer reveal that he isn't breathing, nor does he have a heart-beat (strange that someone could reach adulthood without these little physical flaws being detected), all of which suggests there is something not quite right about him. Could Angel be . . . the Anti-Christ? The answer to that, as the audience has realized reels ago, is yes but by the time Caine finally gets the message Angel is in full control of both the company and the situation. Caine manages to avoid being killed by Angel's men and escapes to the Middle East with Sara where they settle down to a simple, idyllic life in a remote village. The film simply ends at this point, leaving Angel, and his 21 disciples (it's the opposite of 12, you see) going ahead with the construction of the atomic plant. The horrible implications are clear—the makers

of *Holocaust 2000* plan to make a *sequel*! Can the world survive such a fate? Will this be the end of the cinema as we know it?

I don't like to review a film without saying *something* nice about it and, though in this case I'm tempted to make an exception, I shall continue with the tradition no matter how difficult it may be. Let's see now . . . hmmm . . . well, the special effects are good (the beheading of the Prime Minister registered 8 out of 10 on my "Great Beheading Scenes in the Cinema" scale), the photography is fine and the acting is okay. Kirk Douglas gives his usual vital, gutsy performance—spitting out the absurd dialogue through acres of clenched teeth as if he really believed it—and it was nice to see Virginia McKenna on the screen again. Come to think of it, her performance was somewhat gutsy too . . . and on that note of appropriate bad taste I shall take my leave of this silly film.

Holocaust 2000 (1977)

Kirk Douglas (as Robert Caine), Virginia McKenna (Eva Caine), Simon Ward (Angel Caine), Agostina Belli (Sara), Anthony Quayle (Professor Griffith), Alexander Knox (Meyer), Romolo Valli (Msgr. Charrier), Massimo Foschi (Arab Assassin).

Directed by Alberto De Martino, Screenplay by Sergio Donati, Aldo De Martino and Michael Robson, Photographed by Enrico Mencer, Art Director Vincenzo Tomassi, Music by Ennio Morricone, Produced by Edmondo Anati for Embassy Productions (Rome) and Aston Films (London).

Time: 102 mins.

CAUST OOO

GERRY ANDERSON

Jim Phillips of Swansea wants to know if Gerry Anderson has ever made a live-action feature film.

The answer is yes. Filmed in 1969, the movie is called **Doppelganger**. Possibly because of the title spoiling the film's "twist" it was changed to **Journey to the Far Side of the Sun**. Stars were Roy (Invaders) Thinnes, Ian Hendry, Patrick Wymark and Herbert Lom. The plot concerned an attempt to get a spaceship to a planet revolving on the same orbit as Earth, but only recently discovered, constantly eclipsed by the Sun. Thinnes and Hendry are the ship's crew, who discover (as the original title—a German word meaning "double"—explains) the new planet is a duplicate of Earth. Even to the extent that



a spaceship had been sent at the same time from their world to our Earth. The twist in the story is that while being a double, the counter-Earth is a *reversed* double. Writing is read from right to left, positive becomes negative, a total mirror image. The astronauts then have to figure out how to return to their own world when the rocket base's power source is a reverse of their own ship.

An interesting film, with special effects directed by Derek Meddings, who had handled most of the Andersons' puppet show effects. **Doppelganger** was unfortunately lost in the shadow of the huge successes, **2001** and **Planet of the Apes**.

THE VAMPIRE'S TOMB

Peter O'Brien of Port Glasgow wants details on a film entitled **The Vampire's Tomb**. Unfortunately, little information can be given as the film was never actually made. It was intended to go into production in 1956, and star Bela Lugosi. The hope being that Lugosi still had a large enough following, despite some of the terrible films he had appeared in during the early 1950s, to draw in the crowds for another **Dracula** cash-in.

However, Lugosi died before the film could get under way and the project was shelved.

Answer

THE CREATURE

Andrew Ryan of Sydney, New South Wales wants to know if Hammer's film **The Abominable Snowman** was based on a tv series.

Close, Andrew, but no cigar. It was based on a tv *play*, not a series. Writer Nigel Kneale and producer/director Rudolph Cartier have possibly done more to promote horror/fantasy than any other team in Britain. They were responsible for the BBC-tv production of **1984** (screened in 1954), which starred Peter Cushing, Andre Morell and Donald Pleasance. In 1953, the Cartier - Kneale team had made the six-episode **Quatermass Experiment** BBC-tv series (which was later to become Hammer's first "monster" film). The same team also made the follow-up Quatermass tv series (**Quatermass 2** and **Quatermass and the Pit**). However, between **Quatermass 2** (1955) and **Quatermass and the Pit** (1958) they made another tv fantasy, the BBC play, **The Creature**. This was the plot Kneale would re-write for Hammer a year later as **The Abominable Snowman** (1957). More information on the Hammer production appeared in our History of Hammer series, part 2, **HoH19**.

HAMMER AND PRICE

Peter Binnington of Northallerton, Yorkshire asks if Vincent Price has ever appeared in a Hammer film. The answer to this is no. Although there was an attempt made for such an event, a film script actually being written at Hammer with Vincent Price in mind, he was under contract to American International Pictures (AIP)—starring in the Roger Corman productions.



SANSOM, ELDER AND YOUNGER

Tony Matthews of York wants more information on the career of John Sansom, who wrote the screenplay for Hammer's **Dracula**, **Prince of Darkness**, 1966.

The reason little else has been heard of "John Sansom" is quite simply because he doesn't exist! The pseudonym is for Hammer's top writer, Jimmy Sangster, who penned their **Curse of Frankenstein**, **The Mummy**, **Dracula**

Desk

and countless others.

Other pseudonyms used in Hammer films include: John Elder (credited as writer of *Curse of the Werewolf*, *Phantom of the Opera*, *Captain Clegg*, *Evil of Frankenstein*, *Kiss of the Vampire*, etc.) who is actually Anthony Hinds. Also a somewhat tongue-in-cheek pseudonym of Henry Younger appeared as screenwriter of *Curse of the Mummy's Tomb* and *Slave Girls*, this is in fact Michael Carreras.

SHE WRITER

Another query about a Hammer screenwriter comes from Andy Kingston of Bradford. Andy wants to know if Peter O'Donnell who is credited as writer of *The Vengeance of She* (1968) is the same man who daily writes the popular *Modesty Blaise* newspaper strip.

A short answer this one: Yes.

THE INVADERS

Milton Cooke, Barrow-in-Furness is after information on the tv series *The Invaders*.

Starring Roy Thinnes (as David Vincent), the show ran for 43 hourly episodes, across two seasons, screened in 1967 and 1968. A Quinn Martin production, the series was created by Larry Cohen, and produced by Alan Armer.

The basis was that David Vincent was a man who had seen an alien craft land on Earth and discovered a plot for an off-world takeover of America. Each week he would foil the various attempts, all the while trying, unsuccessfully, to convince the authorities of the invasion.

The fourteenth episode in the second series brought aid to Vincent in his one-man task of foiling the invaders in an episode entitled "The Believers". For the following twelve episodes until the final show, "Inquisition" (which resolved little) he would continue to be aided by his believers.

Obvious budgetary restrictions caused the aliens to resemble humans perfectly (with the identifiable exception of having no knuckles on their little fingers, hence being unable to bend them). The scripts also showed the lack of money and imagination. Such concepts as turning moths and butterflies into carnivores were used as poor plot devices ("Nightmare," first season). Also the idea that a race can travel through space, brainwash people, and have futuristic weapons but are unable to perfect their disguise because of stiff pinkies is about as laughable as using the moon as a spaceship.

SPIRITS OF THE DEAD

Another film fact seeker is Ian Kimberly from Toronto who requires information on *Spirits of the Dead*.

This 1967 film was released under different titles in different areas, thus being one of those confusing movies you often try to track down, only to find you've already seen it. Alternative titles are: *Tales of Mystery* (the British release title), *Tales of Mystery and Imagination*, and its foreign (translated) titles of *Strange Tales* or *Three Strange Stories of Edgar Poe* (French) and *Three Steps into Delirium* (Italian).

Narrated by Vincent Price, the film is made up of three

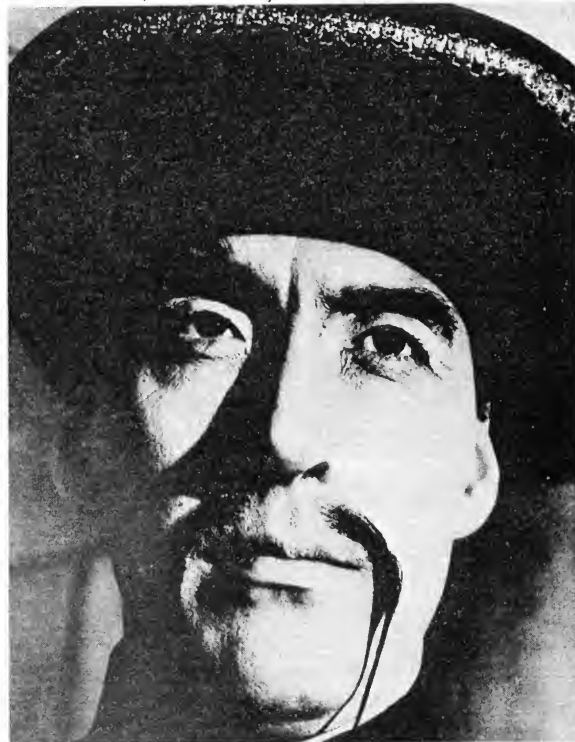
shorts, all based on works of Edgar Allan Poe. The first is "Metzengerstein", directed by Roger Vadim, starring Jane Fonda, Peter Fonda and James Robertson Justice. The plot concerns Jane Fonda as a young noblewoman falling in love with her cousin (Peter Fonda). When he spurns her emotions, she burns him alive in a barn. A mystery horse emerges, and she is strongly attracted to it. But no sooner does she mount it, than it turns to the still-flaming barn and rides back in, leading them both to their deaths.

The second story is "William Wilson", directed and adapted by Louis Malle, starring Brigitte Bardot and Alain Delon. Delon plays the role of a cruel young man, who is pursued through his life by his exact double, a manifestation of his conscience. Finally he murders the double and commits suicide.

The final story is "Toby Dammit", directed by Federico Fellini (who also co-scripted the treatment), starring Terence Stamp as a dissolute British actor in Rome. He keeps meeting up with the devil (in the lovely female form of Italian actress Marina Yaru) who finally taunts him into killing himself.

MONSTER MAKE-UP

Michael Fields of Northampton asks if we can give information on how Christopher Lee's make-up was done in *Fu Manchu*, *The Mummy* and *Frankenstein* films.



We'll be answering this in the near future when we present our special *Face of Fear* series, which will be by and about Hammer's monster make-up king Roy Ashton.

If you've any questions about horror films and tv shows, address your letters to:

ANSWER DESK, HoH MAGAZINE, 135-141 Wardour Street, London W1, England.

HoH COLLECTOR'S ITEM BACK ISSUES



HoH1 45p
Illustrated adaptation of 1958 *Dracula*; Kronos; Lee biography & filmography; 1930s FX; Brazilian Horror, etc.



HoH2 45p
Curse of Frankenstein Part 1; Devil a Daughter; At Hammer studios; Hammer make-up; Italian Horror.



HoH7 45p
Twins of Evil strip, The Omen, Karloff, The Werewolf, Female Vampires, Devil's Men, Wonder Woman, etc.



HoH8 45p
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW *Dracula*, etc....



HoH9 45p
Quatermass Pt 2; *Carrie*, Kong (1931), Seizure, Squirm, De Palma, Living Dead At Manchester.



HoH10 45p
Curse of the Werewolf strip, Close Encounters, Sentinel, Fu Manchu, Son of Kong, Shadowman.



HoH11 45p
Gorgon strip Part 1, Harryhausen speaks, Cushing AS *Dracula*, Wizards, Sinbad, Zoltan, Burnt Offerings.



HoH12 45p
Gorgon strip Part 2, Heretic, Blood City, Witchfinder General, 1933 Invisible Man, Face of Frankenstein, etc....



HoH13 45p
Plague of Zombies strip; Star Wars; Uncanny; Paris Festival; People That Time Forgot; Godzilla; Zombies.



HoH14 45p
Million Years BC strip; John Carradine; Romero on Martin + review; Dinosaur films; Paris Festival Films.



HoH15 45p
Mummy's Shroud strip, Dr. Moreau, Audrey Rose, Blue Sunshine, Fanatic, Mummy's feature, Frankenstein etc.



HoH16 45p
Special Star Wars issue; Rabid, Psycho storyboards, Homebodies, Carreras interview, New Shandor strip.



HoH17 45p
Vampire Circus strip, Carreras 2, Harryhausen storyboards, Cathy's Curse, Child, Fairgrounds of Horror.



HoH18 45p
Frankenstein, *Dracula* and Werewolf strip, Cushing interview, History of Hammer I, Rattlers, Deep Red.



HoH19 45p
Reptile strip, Cushing filmography, History of Hammer II, Peking Man and Dinosaurs & Monster Birds.



HoH20 45p
Kronos strip, Incredible Melting Man and Savage Bees reviews, Vampire Hunters feature, Hammer III

Back issues of **HoH** are available at the bargain price of 45p (\$1 outside UK) each. This includes postage, packing and handling. Foreign orders will be sent via seamount and cheques/money orders should be made payable to Top Sellers Ltd. Allow up to 2 weeks for delivery within UK, 8 weeks overseas. Address as below.
Please note: We are sorry to say that due to postal increases, all prices of books and magazines listed this issue invalidate those given in any back numbers.

Sinbad and the Eye of the Tiger



FEATURES, PRIZES AND THE FULL SINBAD FILM TOLD IN COMICS

SINBAD AND THE EYE OF THE TIGER

Celebrating the latest, greatest, film fantasy event from the talented mind and hands of Ray Harryhausen, a magazine devoted entirely to fantasy fiction's first sword and sorcery hero.

This action-packed magazine includes a 16½ x 11½ inch full colour poster painting of Sinbad in action; the full film told in a 16-page comic (by **HoH** regulars Benny Aldrich & Ian 'Kronos' Gibson); a full-colour article/interview with monster-maker supreme, Ray Harryhausen by John Brosnan; and 'The Arabian Nights on Film'—a colourful look back at Sinbad movies from 1924 to 1977 by Tise Vahimagi.

All this can be yours for only 45p including postage (\$1 outside UK—all copies sent seamount). From:

HoH BARGAIN BASEMENT, 135 Wardour Street, London W1V 4AP, England



A Charles H. Schneer Production
Sinbad and the Eye of the Tiger

NEITHER HEAVEN NOR HELL

...a prologue



DEEP WITHIN A TRANSYLVANIAN MONASTERY HE SITS, STUDYING FORBIDDEN WORDS OF DARK POWER. BUT THIS IS NO DARK SORCERER, IT IS FATHER SHANDOR...

...A MAN OF WISDOM...

...A MAN OF ACTION...



... BUT, ABOVE ALL, A MAN OF GOD.

SHANDOR USES AN OLD MAXIM IN HIS FIGHT AGAINST EVIL: "KNOW YOUR ENEMY"... AND WELL THAT HE DOES...

FOR UPON LEAVING HIS STUDIES HE SEES...

BROTHER KASPAR! WHAT ARE YOU DOING? WHAT ARE YOU LOOKING AT?

KASPAR, NEW TO THE MONASTERY, AN EASY TARGET FOR THOSE WHO WOULD CONTROL...

BACK, DEVIL! BACK TO THE HELL THAT SPAWNED YOU! IN NOMINE PATRIS...



AS THE REPUGNANT FORCES WITHER BEFORE THE HOLY CRUCIFIX, SHANDOR HURLS KASPAR FROM THE ROOM...

THEY ARE TOO STRONG TO BE EASILY HELD BY SUCH AN INCANTATION... THE ABBOT MUST BE TOLD!



BUT THE VIOLENCE IS NOT YET SPENT... AND THEY FLEE TO THE SOUND OF HIDEOUS LAUGHTER ECHOING UP FROM THE VERY DEPTHS OF HELL ITSELF...

THE WALLS! THEY'RE CAVING IN!

AND SO, ONCE THE ABBOT HAS SEEN THE MAYHEM BEING CAUSED...

THERE IS NO DESTROYING IT, SHANDOR, YOU WERE RIGHT! WHAT WILL IT DO? WHAT DOES IT WANT?

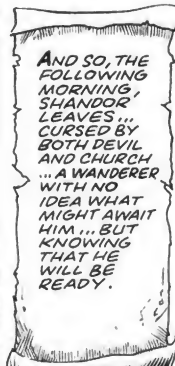
IT WILL SPREAD, DESTROYING THE MONASTERY AND ALL AROUND IT, THERE IS A SIMPLE WAY TO STOP IT... GIVE IT KASPAR!

IMPOSSIBLE! YOU KNOW IT IS...

THEN THE ONLY OTHER CHANCE IS TO LET ME STOP IT... MY WAY!

NO! I FORBID IT LITTERLY! I WILL NOT HAVE MY OWN MONKS ENGAGING IN THE BLACK ARTS!





THE DEVIL'S DARK DESTINY



IF NOT FOR THE STORM, SHANDOR WOULD HAVE PASSED THE VILLAGE BY... BUT WET CLOTHES NEED A WARM FIRE... AND A COLD BODY CRAVES MULLED WINE TO TAKE THE CHILL FROM THE BONES...

YET OTHERS TOO WERE ABROAD THIS NIGHT... WHEN THE THUNDER PAUSED, THEIR HOOF-BEATS COULD BE VAGUELY HEARD ABOVE THE WHISPERING HISS OF THE SHOWERING RAIN...



AND AS THOSE HOOF-BEATS GREW SLOWLY LOUDER, SO THE INN BECAME QUIETER...



UNTIL THERE WAS ONLY SHANDOR'S VOICE TO BREAK THE SILENCE...



WELL NOW, SIR, IT SEEMS WE TWO ARE THE ONLY ONES TO RETAIN OUR TASTE FOR WINE! WILL YOU NOT JOIN ME..?

BUT THE STRANGER SAID NOTHING, MERELY STARTING TO DEAL...



TAROT CARDS? A STRANGE AMUSEMENT... FOR A PRIEST...

...IF YOU ARE A PRIEST...



WHO ARE YOU, MAN? SHOW ME YOUR FEATURES!



THE TAROT KNOWS ALL, SHANDOR...



ANGORFARAX!

I WISH YOU A PLEASANT EVENING, SHANDOR... A VERY PLEASANT EVENING...

THEN, OF AN INSTANT, SHANDOR WAS ALONE... AND AN INSTANT LATER...



SO! THE SINK OF DEPRAVITY HAS EMPTIED ALREADY! EXCEPT... BY GOD! A PRIEST! EXPLAIN YOUR PRESENCE IN THIS DEN OF DRINK AND FLESHLY PLEASURES!

THERE IS NOTHING TO EXPLAIN...

NOTHING TO EXPLAIN? WHAT OF THESE THEN? TAROT CARDS! THE INSTRUMENTS OF THE DEVIL! YOU WORK THE BLACK ARTS IN OUR VILLAGE!



THEY ARE NOT MINE...

AND BEFORE SHANDOR HAD TIME TO SPEAK AGAIN...

TAKE HIM! WE WILL PUT THIS DEVIL-PRIEST TO THE QUESTION!

UGH!



DEFILER! THIS IS A GOD-FEARING VILLAGE!

THEN SHANDOR FOUND HIMSELF DRAGGED BACK INTO THE STORM WHICH HE HAD SO RECENTLY ESCAPED...

BRING HIM TO THE CHURCH! THERE WE WILL HEAR HIS CONFESSION... BEFORE WE BURN THE HERETIC...



AND SO IT WAS THAT SHANDOR FELL INTO THE HANDS OF WOLFGANG STERN, LEADER OF THE BROTHERHOOD...

WHY? WHY DEFILE A CHURCH WITH YOUR TORTURES AND INQUISITIONS?



SILENCE, DEVIL! WE ARE PROUD TO USE THE LORD'S HOUSE FOR THE LORD'S WORK! THIS CHURCH HAS SEEN MANY TRIUMPHS SINCE OUR REVERED ANCESTORS ERADICATED THE PLAGUE OF VAMPİRISM FROM OUR MIDST, 200 YEARS AGO...

SEE 'TWINS OF EVIL' IN HoH 7

AND SO THE QUESTIONING HAD
BEGUN...

YOU WOULD NOT
UNDERSTAND...

I UNDERSTAND WELL
ENOUGH THAT YOU DARE NOT
SPEAK OF THE DEVIL'S WORK!
MASTER HARTWIG! PERHAPS
YOUR WHIP WILL LOOSEN HIS
HETERODOX TONGUE!

SHANDOR'S RECOLLECTIONS MEANDER
INTO A MIST OF PAIN... UNTIL A COLD
SHOCK OF WATER RETURNS HIM TO
HIS SENSES...

WELL, WILL YOU BURN
UNCONFESED, SORCERER?
CONFESS TO GOD, IF NOT TO ME...
FOR IT IS GOD WHO PUNISHES
ALL EVIL...

THERE IS...
NOTHING... TO
CONFESS...

SHANDOR DARES NOT SPEAK OF ANGORFARAX, FOR SUCH AN
EXPLANATION WOULD ONLY CONDEMN HIM-FURTHER... AND YET...

LOOK! LOOK THERE... AT
THE BACK OF THE CHURCH...

I SEE NO ONE! THERE
IS NOTHING THERE! IS
IT YOUR MASTER YOU SEE?
THE DEVIL?

THE DEVIL INDEED! BUT ANGORFARAX CHOOSES TO REMAIN UNSEEN BY ALL EXCEPT
SHANDOR... TURNING HIS CARDS, ONE STEP AHEAD OF THE GAME...

BAH...

YOU CANNOT BURN HIM
IF HE WILL NOT SPEAK, BROTHER!
LET HIM REST... AND CONSIDER
THE PAIN OF HIS WOUNDS FOR
A WHILE... THEN, PERHAPS,
HE WILL CONFESS...

A GAME WHICH IS STILL FULL
OF TWISTS AND TURNS...

YOU SHOULD
NOT BE HERE,
STELLA! I HAVE TOLD
YOU... BUT PERHAPS
YOU ARE RIGHT! MASTER
HARTWIG TIRES OF HIS
EXERTIONS ANYWAY...

AND SO SHANDOR IS TAKEN TO THE
CRYPT... BUT HE IS NOT LEFT ALONE...

I DON'T KNOW IF
YOU'RE INNOCENT OR NOT
SHANDOR... BUT YOU MUST
ESCAPE... AND TAKE ME
WITH YOU! GET ME AWAY
FROM THIS HIDEOUS PLACE
AND I'LL GIVE YOU ANY-
THING... MY MONEY...
MY SELF...

I AM A
MAN OF GOD,
MY CHILD! YOU CANNOT
TEMPT ME WITH THE
FLESH... EVEN YOUR
FLESH...

I'M NOT HERE TO TEMPT YOU! I'M
NOT ONE OF THEM! DON'T YOU UNDER-
STAND? THERE HAVE BEEN NO NEW-
COMERS TO THIS VILLAGE IN 200 YEARS
... THE WHOLE PLACE IS FESTEERING
LIKE A BARREL OF ROTTEN
FRUIT!

I UNDERSTAND,
GIRL... BUT HOW CAN I ESCAPE
WHEN I'M LOCKED AND TIED...
AND YOUR BROTHER'S MEN ARE
RETURNING... LISTEN...

AND THEN...

YOU, OLD MAN... WHAT
'SIN' HAVE YOU
COMMITTED...?

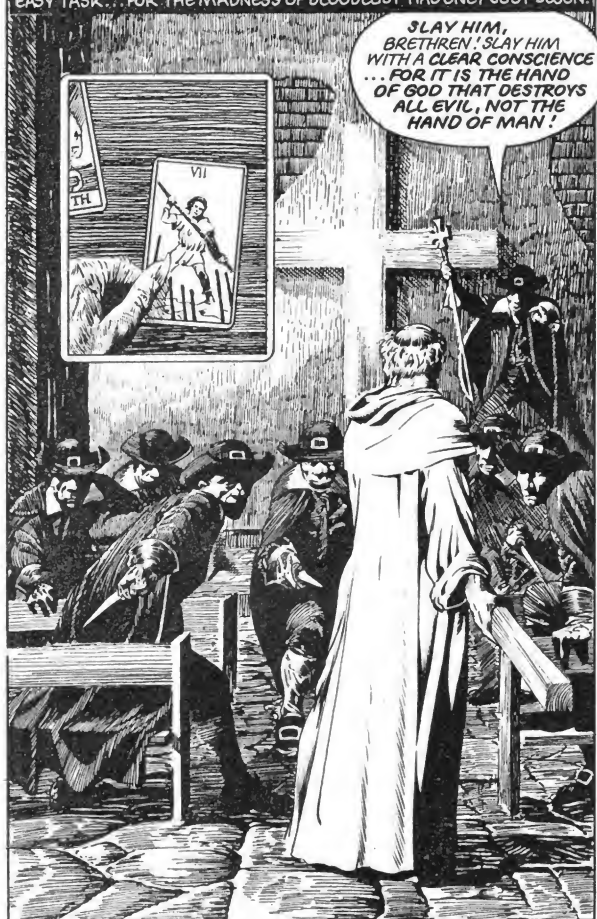
MEAT... I
CAUGHT A RABBIT
AND ATE IT... ON
A FRIDAY...

AYE, AND NOW YOU'LL
REGRET YOUR BLASPHEMOUS
WAYS, BURGIN!

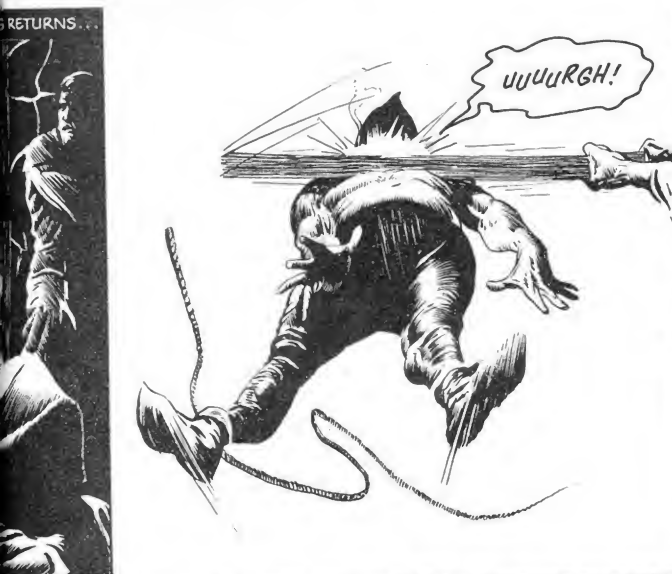
AAAAAARGH!



YET SHANDOR FINDS THAT ENDING THE MADNESS IS TO BE NO EASY TASK... FOR THE MADNESS OF BLOODLUST HAS ONLY JUST BEGUN.



RETURNS...



PROPHETIC WORDS... AND ANGORFARAX HAS ALREADY SAID THAT THE TAROT CARDS KNOW ALL...



AND ANGORFARAX IS GONE... GONE WITH A SQUALL OF WIND THAT SCATTERS HIS CARDS AS WELL AS HIS PLANS...



AND HAVING BREACHED THE BUILDING ONCE, THE LIGHTNING STRIKES ONCE MORE...

AARRAAUGH!

AND OUTSIDE, THE STORM REACHES ITS PEAK, LASHING OUT WITH BRIGHT BLINDING FURY...



N-NOOOO...
THE C-
AAAAGH!

AND, IN THE LAST MOMENTS BEFORE LIFE LEAVES STERN'S CHARRED BODY...



AND THEN...

QUICKLY,
GIRL... WE'VE
GOT TO GET
OUT...

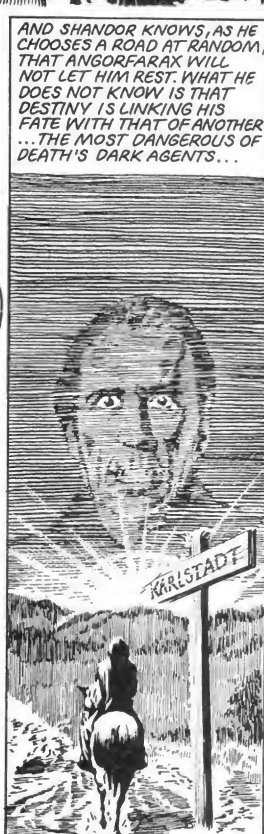


ONLY TWO ESCAPE... ONLY TWO...

SHANDOR! TAKE
ME WITH YOU...
DON'T LEAVE
ME...

THE MADNESS
IS OVER, GIRL...
AT LEAST, I PRAY IT
IS SO: YOU'RE FREE...
YOU DON'T
NEED ME...

BESIDES...
I HAVE ANOTHER
COMPANION... A
DEMONIAC COMPANION
WHO WILL NOT LEAVE
MY SIDE FOR
LONG...



AND SHANDOR KNOWS, AS HE CHOOSES A ROAD AT RANDOM, THAT ANGORFARAX WILL NOT LET HIM REST. WHAT HE DOES NOT KNOW IS THAT DESTINY IS LINKING HIS FATE WITH THAT OF ANOTHER... THE MOST DANGEROUS OF DEATH'S DARK AGENTS...

POST MORTEM

Top Sellers Ltd., Columbia-Warner House, 135-141 Wardour Street, London W1V 4QA, England.

Thanks for coming up with a magazine dealing with fantasy films in an adult manner, and above all, a magazine devoid of moronic puns. No such magazine can completely satisfy all readers, however, so I hope the following comments about **HoH** are some help to you.

Firstly, although the majority of your features are well written, you occasionally publish a feature on a film which merely tells the story (for example *Satan's Slave* in **HoH** 10, *Zoltan* in **HoH** 11). The stills, as in *Requiem for a Vampire* (**HoH** 8), are often excellent but a two-page story synopsis is of little use to anyone, particularly as there are dozens of hardback books which contain little more than such synopses. Much more is required for a magazine article.

Now on to the subject of comic strips. You should include a film adaptation every issue, as they have more or less become the **HoH** trade mark. Incidentally, why did you adapt *The Mummy's Shroud* in issue 15? I was expecting the Hammer Mummy films in sequence. Nevertheless, the strip was nicely done. Forget *Shandor* and *Kronos*—**HoH** is no place for a continuing strip, especially a bad one. I'd like to see an adaptation by Pat Wright who drew the *Van Helsing Terror Tale* in issue 16.

Your best adaptation so far has been *Dracula—Prince of Darkness* in **HoH** 6. This may have something to do with the way in which the strip used half-tones. All your strips should appear this way.

Brian Lewis is also turning in some excellent artwork, although his black and white layouts are sometimes a little muddled, his colour covers are beautiful. But why did you use a still on the cover of the *Star Wars* **HoH**?

While on the subject of *Star Wars*, I hope it makes no further appearances in **HoH**. You've said all that needs to be said about it, as well as wasting a two page spread on the competition, which would have been better placed on the inside front cover. To sum up, I think a film adaptation and one *Terror Tales* rounding out each issue is the perfect formula. But keep the *Terror Tales* of a high standard: "Wilbur's Whiskey" in **HoH** 15 was pathetic art and story-wise.

Thanks for letting Jerry Konvitz put the record straight about *The Sentinel* (*Media Macabre* **HoH** 15). He's right, of course. His novel is interesting and frightening enough, without the film's tastelessness. On a similar note, I feel you were a little less than generous to *Exorcist II* in **HoH** 14's *Media Macabre*. It is, in fact, a good film and a pleasant departure from the original. It has atmosphere, even class, and is far from a "mish-mash". Perhaps your writer is put off by the lack of gore (which, after all, was all that made the original anything more than a mediocre film).

What I would like to see in **HoH**? For one thing, more interviews. Also, adaptations of the other two *Carnilla* films (with art by Blas Gallego who did *Twins of Evil* in **HoH** 7) and the later Quatermass films. I'd like to see some stills from *The Pack*. Something else I would like to see is a monthly article in which your writers name their ten favourite films and give reasons for their choice.

T. W. Vass,
Luton.

HoH

Thanks to the kindnesses of a friend in your country, I've been fortunate enough to acquire a set of your magazines for permanent inclusion in The Archives Reference Library. I think that your publication is a fine effort all the way around and I only wish the US magazines were done as well.

I was especially intrigued by **HoH** 12, which I just received.

As an animator I am always keenly interested in behind-the-scenes photos of Jim Danforth which aid me in analysing effects, techniques and procedures. The Archives developed as an extension of my film work, to preserve the artistry of stop-motion techniques. I've been extremely fortunate to have marvellous cooperation from Jim and other practitioners in photocopying their private scrapbooks for my permanent files. These photos have helped me immeasurably in advancing my own film efforts as well as in illustrating numerous articles I've written on special animation effects for several journals here. I am, in fact, preparing my own publication, *Stop Motion World* for early 1978... as well as a book I am doing in collaboration with Mrs. Darlyne O'Brien on her late husband, Willis O'Brien, the pioneering animator of *King Kong*.

Best of luck to all at **HoH**.

Mark Wolf,
The Stop Motion Museum,
Iowa, U.S.A.

HoH

I'd like to see more off-the-set pictures of the horror stars, such as the one in **HoH** 3 of Chris Lee in his Frankenstein makeup looking at some of the day's film.

Shane Wilkinson,
Norfolk.

HoH

I was pleased to see you had the courage to print W. K. Brinsley's letter in **HoH** 16, although I totally disagreed with all of it. I couldn't believe he meant the letter as constructive criticism but just to take **HoH** to pieces. I'm not surprised he didn't give his address.

I would like to congratulate John Bolton on his brilliant artwork. On the other hand I thought the artwork for your adaptation of *The Mummy's Shroud* was not up to the usual high standard one has come to expect from **HoH**. I would also like to say I don't think the *Star Wars* still on the cover of **HoH** 16 worked. I would rather see Brian Lewis' great artwork.

I'd love to see more articles like *Effectively Speaking* (**HoH** 1, 2 and 3), *Blood and Guts* (**HoH** 6) and Denis Gifford's *Golden Age of Horror*.

David Koppel,
London.

HoH

If you are not going to re-start *Monster Mag*, why don't you print a colour poster across the centre pages of **HoH**? Of course, it would mean a more expensive magazine, but it would be worth it. Could you get John Brosnan to do profiles of the stars of horror films as he did with Karloff, Lugosi, Whale and Matheson in his book *The Horror People*?

Andrew Pearce,
Blackpool.

HoH

I never thought I'd see the day, but here I am in the "minority of 0.1%" of people who write a condemning letter to a magazine. I refer, of course, to W. K. Brinsley's unbelievable letter (*Post Mortem* **HoH** 16) supposedly paving the way to a better magazine.

Just what does he like about **HoH** and why on earth does he buy it if he thinks it's that bad?

Complete deletion of the comic strips (doesn't he realise that these are the most popular items?), criticism of every film review and condemnation of

every article are his ideas and thoughts which would form the basis of this "better magazine". What would there be left after the adoption of such ideas. I know people are entitled to their opinion but his letter of unproductive, damaging criticism was a waste of a full page. I, for one, am glad that you chose to dismiss his suggestions and explain that the scope of **HoH** can be very far-reaching in content. The combination of strips and features is just perfect as I am sure every **HoH** reader will agree. Best of luck to you and all your team.

Ian Foster,
Uttoxeter.

HoH

I have just finished reading **HoH** 17 and, of course, it is pure excellence.

Part two of the interview with Michael Carreras was both interesting and informative. Mr. Carreras stated that he could not find a substitute *Dracula* to replace Chris Lee. With this I would have agreed until the night of December 22nd last, when my tv screen was haunted by the menacingly accented Louis Jordan as Count *Dracula* in what must be the best and most accurate interpretation of Stoker's gothic tale of terror. This B.B.C. play brought back the tingles and shudders long lost in the modern horror film. Monsieur Jourdan is now ready-made for the part. How about ringing his agent, Mr. Carreras?

HoH continues to grow from strength to strength proving that a quality British horror magazine can survive. We have yet to see if the same can be done with an all sf periodical. I wonder if **HoH** is willing to gamble a few experimental spin-offs and see if it can work its magic on that other British lame duck, the comic magazine.

Kronos and *Father Shandor* as title leaders backed up by a *Van Helsing* short or the serialisation of those Hammer films unlikely to reach **HoH**, e.g. *The Abominable Snowman*.

I am very surprised that **HoH** does not have a personal poll award:— Best cover, writer, review, etc., as well as a readers' award for best film, actor, book, etc.

It would be great to start seeing a few interviews with the long-time film supporting actors and actresses as well as emerging stars like Dave Prowse (long have I hoped he would one day play the film role of Britain's oldest comic hero, Garth!). Tom Baker, who has not only played *Dr. Who*, but appeared in *Frankenstein—The True Story*, a villain in one of the *Sinbad* films, and *Rasputin* (are we to see a comic adaption of Chris Lee as the Mad Monk) in *Nicholas and Alexandra*. Mr. Baker has also turned his voice to records: not only a *Dr. Who* adventure but also *Verne's Journey to the Centre of the Earth*. Then there are new stars to sf, like Brian Blessed, who has appeared in at least three *Space 1999* episodes, as well as the tv movie, *Into Infinity*, the B.B.C. disaster serial *The Survivors* and recently in the sf serial, *Blake's 7*, (which you have not yet reviewed). Blake is played by another emerging sf regular, Gareth Thomas, former co-star of *The Star Maidens*.

Lastly, could *Media Macabre* spare a space for radio horror; fans will be amazed at the output of the Beeb's supernatural plays and serials. And what about the odd review and passing on of information of spoken word records, the latest of interest to fans being *Tales of Mystery and Imagination*, (Pit and the Pendulum, *The Tell-Tale Heart*, *The Black Cat* and *The Cask of Amontillado*), all Poe stories read by Bill Mitchell, with music and sound effects.

Stephen Loveless,
Milton Keynes.

WARLORDS



Of all the letters we receive every month, one of the most requested items is for more information on exactly how a film is made. Where does the script come from, how are actors chosen, what does the director/producer/cinematographer do, what are storyboards, when are special effects added . . . an endless list. Over the next two months, we hope to be able to answer all these questions and more in this two-part feature.

Sad to say, the gothic horror film seems to be on the wane. Its more realistically violent replacement of contemporary horror deals with psychological monsters rather than flesh and blood creations. But John Dark and Kevin Connor seem to be breathing new life into another kind of monster movie . . . in their "lost world" series.

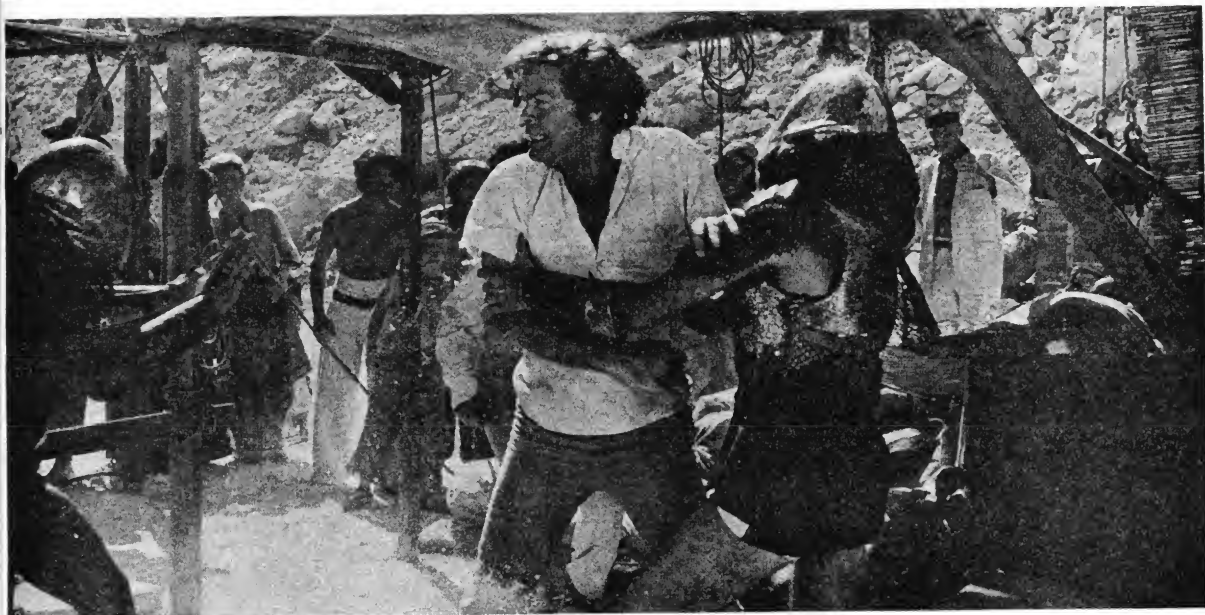
Following the great success of their Edgar Rice Burroughs trilogy (*The Land that Time Forgot*, *At the Earth's Core* and *People that Time Forgot*), Dark and Connor decided to look beyond the restrictions of an already established theme and develop their own storyline for **Warlords of the Deep** (first reported on in *Media Macabre*, **HoH 14** as *7 Cities to Atlantis*).

We've yet to see the finished movie, but we have followed the film-making, every step of the way from Pinewood Studios, London, to locations in Malta and Gozo, and back home to E Stage, Pinewood, for this **HoH** inside story on the making of a movie.

This month we look at the initial creation, casting, script and storyboards. Next issue, away to Malta for the filming . . . monsters and all.



OF THE DEEP



"I'm very high on this film. It's exceptional within this genre of film-making—the best thing Britain has ever made. No question about that."

Jim Atkinson, Dubbing Editor.

In the beginning is the word. The script.

Warlords has more riding on its scenario than most films around this year. For the others, in the beginning was the book, the play—or (more likely) the previous movie. **Warlords** is that rarity in today's filmworld: an original script. An amazing flight of fantasy from the fertile imagination of radio-TV scribe Brian Hayles. He switches from BBC-TV sf—*Doomwatch* and *Dr. Who*—to the literal down-to-earth stuff of *The Archers*, the daily radio serial about agricultural folk—while maintaining an ever increasing research into the occult, mythology, science fiction and ESP.

Brian first met John Dark when they attempted a TV series for Christopher Lee. Though it came to nothing Brian and John worked very well together. So, while people are far from forgetting *The Land that Time Forgot*, *At the Earth's Core* and *People that Time Forgot*—the three global triumphs of producer Dark and his director Kevin Connor—they move ahead. Looking for new ideas and expansion in their genre. Something beyond the many restrictions

(dramatic and legalistic) of filming Edgar Rice Burroughs. But they want the same kind of period and feel of a Burroughs yarn or a tale from Conan Doyle or Jules Verne.

Enter Brian Hayles anew in response to their call. He is already mulling over an Atlantis theme, based on the theories occupying his mind for some years. Before he can broach this pet subject, the filmmakers say they have a rough draft of an Atlantis story—"what do you think?" Obviously—he was delighted. Three minds with the same idea.

The result—finished script by August, 1977, finished shooting by January, 1978. An action-packed adventure interconnecting Atlantis, the Marie Celeste, the Bermuda Triangle—and a gigantic octopus as the missing link between the three. It's the octopus—the monster of 1978, nine feet high, with a 60 ft tentacle span and nicknamed by the film crew, "Superocto"—which plucks ships and people out of the Bermuda waters and deposits them on the beaches of Atlantis on the bed of the Atlantic Ocean—to become slaves, with implanted gills, for the master race of Atlanteans.

Such will be the fate awaiting the movie's heroes—unless they do something about it. Doug McClure (who played Trampas for the eight TV years of *The Virginian*) is the whimsical American marine engineer, in this his fourth Dark/Connor film. Britain's

most famous sailor since Nelson, Peter Gilmore (from BBC-TV's *The Onedin Line*) is his Oxford don companion. Together they plumb the depths searching for Atlantis in McClure's 19th Century diving bell, meeting the Marie Celeste's skipper and daughter (Robert Brown and Lea Brodie) among the mermen slaves of Atlanteans Cyd Charisse, Michael Gothard and, as a last-minute replacement for Peter Cushing, Daniel Massey as top-dog Atlantean, Atraxon. Interesting to see Daniel Massey in this, a role highly reminiscent of his father Raymond Massey's role in H. G. Wells' *Things To Come* (1935).

McClure and Gilmore also meet all seven cities of Atlantis inside its rock bubble; which are defended by the mermen and their gillmen guards against various monster mutations such as Zaargs, Mogdaans, flying snapper fish, a snake fish inside the diving-bell and, of course, the guardian of Atlantis, "Superocto".

GILMORE: Seven cities to Atlantis . . . ? But the Greeks claimed there were nine.

GOTHARD: Plato was not always right.

Atlantis according to Hayles is wholly different from most movie conceptions of merely a sunken country and civilisation. Brian Hayle's Atlantis is an *asteroid from Mars*, landing in the Atlantic 10,000 years before the main plot unfurls . . .

SCENE 1. OUTER SPACE--MODEL

Earth, from a million miles out in space. The perfect blue-green orb, marbled with cloud, is serene and beautiful in its setting against the velvety depths of the distant universe. But now, quietly increasing, we hear an ominous, onrushing rumble. Into frame from beneath camera, a massive asteroid comes into view, tumbling through space, closing inexorably onto planet Earth.

CUT:

SCENE 2. EXT. CAVE ENTRANCE. EARTH--DAY. STUDIO.

An apish brute that is NEANDERTHAL MAN edges from the cave into the open, looks up, and is terrified. He shields his scowling face against the glare of the strangely coloured sky.

SCENE 3. P.O.V. APPROACHING ASTEROID--MODEL. U.K. STUDIO.

Bigger now than any moon, the asteroid looms overhead, red and ugly, increasing in size even as we watch.

CUT:

SCENE 4. OUTER SPACE--MODEL.

We ride the comet-like asteroid as it rapidly approaches Earth's atmosphere. Glowing and throwing off chunks of blazing rock, the asteroid quickly becomes a streaming ball of fire as it drives ever faster downwards into the heart of the now huge planet. Below us, the Atlantic Ocean . . .

CUT:

SCENE 5. EXT. ATLANTIC OCEAN--DAY. MODEL. (MALTA TANK)

The flaming asteroid plunges violently into the sea, which is already fiery and turbulent at its approach. There is a huge explosion at the point of impact, and vast clouds of steam barely hide the great tidal waves surging outward. . . .

DISSOLVE:

SCENE 5A. STOCK SHOT ATOMIC EXPLOSION/ UNDERWATER

SCENE 6. EXT. OCEAN FLOOR--MODEL. (U.K. TANK)

. . . but we follow the path of the still glowing asteroid as it smashes into the mountainous ocean floor. This second explosive impact releases a vast upsurge

of volcanic activity--the sea mountains split apart, spewing out lava that swamps and engulfs the asteroid, binding it to the ocean floor in a maelstrom of fire, molten rock and boiling water. We track in closer to the asteroid--

DISSOLVE:

SCENE 7. INT. ASTEROID--MODEL. STUDIO.

We are in a vast artificial dome, at first filled with an opaque yellow/gold liquid. Outside, the rumbling of the volcanic explosions continues, faintly--but now we also hear the high-pitched whine of smooth machinery. The level of the liquid begins to drop, steadily--and the vague shape of a glowing pyramid that we could at first only barely see, seems to rise out of the womb-like liquid that has protected it on its interstellar journey. As the liquid drains to its steady level, it emits mists and vapours, eerily lit by the pinnacle of the crystal city that has emerged from the depths. This edifice looks at once ancient, yet modern--clean cut, gleaming stone, topped by a central massive crystalline form resembling a mighty, four-faced, warrior-like head. The overall structure is like a flattened ziggurat or stepped pyramid; each layer appears to be separated by a rising mist, so that each pristine, uninhabited level seems to float slightly above the one below, an enchanted but evil citadel--the space-borne civilisation of Atlantis.

SCENE 7. SUPERIMPOSE TITLES

Over shots of the magnificent but apparently deserted structure, wreathed and floating in the mysterious, many-coloured mists. The detailed carved ornament is unlike anything to be found on primeval Earth--yet there are the seeds here of many civilisations yet to come. The central core of the seven cities is its main ornament and at the same time, its power source--the gigantic crystal head, pulsing and flaring with growing power, symbol of the occult race who will in time come to dominate the world outside. We track in on that grim, translucent face. . . .

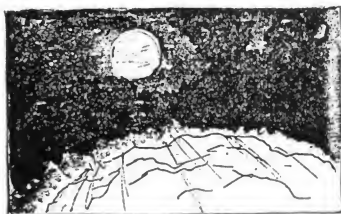
DISSOLVE:

SCENE 8. EXT. OCEAN FLOOR--MODEL. (U.K. TANK)

The sea depths are calm now, and the pitted, rugged asteroid is barely discernable as anything different from the volcanic mountain range to which it is bound by knotted glaciers of hardened lava.

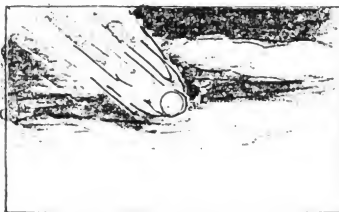
DISSOLVE:

Above: the opening 8 scenes from Hayles' original screenplay for *Warlords of the Deep*. Note the switches from studio shots to models and the Malta tank. Facing page: How Elliot Scott visualised Hayles' script into working storyboards. Next month we'll be printing the finished film stills.



1

OUTER SPACE F.
EARTH -
ASTEROID -
FLAMING, SPINNING
COMES INTO F.G.
STUDIO.
EARTH - NASA PHOTO
AS PLATE.



6.

OCEAN FLOOR.
INCANDESCENT
ASTEROID
UNDERWATER.
MALTA TANK.
MAGNETUM PLATE
UNDERWATER.



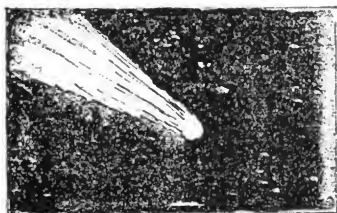
2

EXT CAVE
NEANDERTHAL MAN
- INT BY GLARE OF
ASTEROID.
- STRONG WIND.
- LOC.



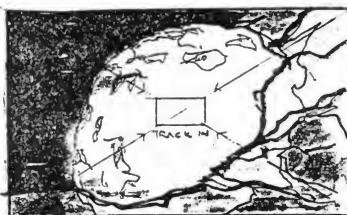
6

OCEAN FLOOR.
GLOWING ASTEROID
EMBEDDED IN CLIFF.
GLOWING SPLINTERS
FLY OFF.
STUDIO
DRY MINIATURES.
SPLINTERS EX. OPTICAL



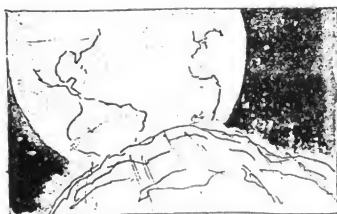
3.

ASTEROID
LOOMS CLOSER.
MALTA. TANK AREA.



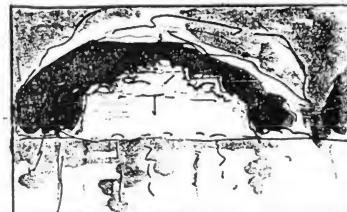
6A.

OCEAN FLOOR
ASTEROID IN
CLIFF.
CAMERA TRACKS
CLOSER.
STUDIO
DRY MINIATURES.



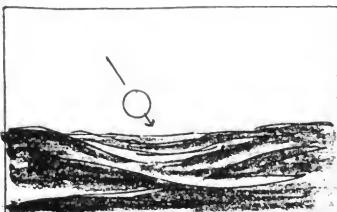
4

OUTER SPACE
RIDING THE
ASTEROID TOWARDS
EARTH. FLAMING
& TUMBLING.
STUDIO. PRECESS
TRACK FORWARD
PLATE NASA PHOTO.



7

INT ASTEROID
L.S. CITIES.
DROP IN LEVEL OF
GOLDEN LIQUID.
STUDIO.
L.S. GATEWAY OCT.
FOREGROUND LIQUID.
- OPTICAL



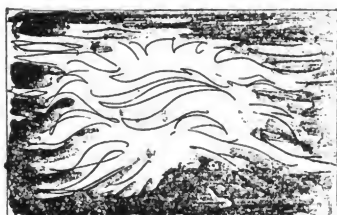
5

ATLANTIC OCEAN
INCANDESCENT ASTEROID
FAUS BEYOND HORIZON.
ROUGH SEA.
MALTA - SEA FROM
FIXED POSITION.
ASTEROID - OPTICAL



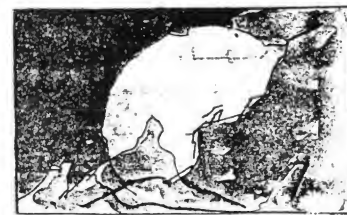
7A

INT SEFT
HALL OF CRYSTAL
GOLDEN FUTURE.
STUDIO
HALL OF CRYSTAL
STATUE - WEST.



5A.

ATLANTIC OCEAN
SURFACE OF SEA
HEAVEN UP.
LIBRARY SHOT.
UNDERWATER ATOM
EXPLOSION.



8.

OCEAN FLOOR
SEA DEPTHS CALM.
STUDIO
DRY MINIATURE

DISSOLVE

DISSOLVE

DISSOLVE.

RESEARCH

If the film—even the first fiery seconds—is fascinating, even more so is Brian Hayles' considerable research into his favourite subject. For Brian, this hails back to when he was working on a radio series about people concerned with hypnotism, extra sensory perception, etc. One such person was a psychic healer and hypnotist, Edgar Cayce, who put people into deep hypnosis, sending them back to the very roots of their life's history. And sometimes, beyond to a previous life. Over 21 years, Cayce located several people who claimed to be, or to have been, Atlanteans. . . .

Further Hayles' research connected the unsolved mysteries of the Bermuda Triangle and the disappearance of everyone aboard the 19th Century Marie Celeste. He even found the suggestion that the existence of a giant octopus has been put forward as one plausible theory for the regular disappearances of boats over this particular stretch of the Atlantic Ocean. And this isn't quite as crazy as it may sound—according to old illustrations and newspaper reports, circa 1874.

Hayles: It was different from anything I'd ever attempted to write before. All sorts of information and ideas, invaluable to the basic credulity of any gripping fantasy story, drifted into my mind as if through some kind of mental telepathy. Sometimes, I felt the script was almost taking over and producing pieces of knowledge or theory that I had not even read or heard about . . . I even began to believe that I really *knew* what sort of people the Atlanteans were and how they treated the earth people fated

to enter their underwater civilisation.

HoH: *Fine—but why Mars?*

Hayles: There is a theory, from scientific data, by an American astronomer called Carl Sagan that one of the two moons of Mars—a moon called Phobos—shows all indications of not being solid. He claims it could possibly be an artificial moon, perhaps a satellite which went wrong.

This got my imagination going. So I linked Sagan's theory with that of a German astronomer, Horbiger, who in the '30s, he claimed the Biblical Great Flood was caused by an immense asteroid plunging into the seas surrounding earth. Now I thought . . . supposing the Great Flood was caused by a satellite from Mars, an escape vessel from a dead planet. Then I thought . . . supposing part of the great civilisation that existed on Mars tens of thousands of years ago, set out to travel to a new planet in the stars, probably beyond our galaxy. On its way, the tail of, say, Haley's comet sends it off-course—towards Earth. It never intended to touch land as it's a water-seeking satellite. So it heads towards the nearest big sheet of water. The Atlantic. It crash-lands there and is embedded—trapped.

Hence, Atlantis.

HoH: *And the people inside . . . the Martians?*

Hayles: The Atlanteans—they were probably in a state of suspended animation during the journey—came into their living state and realised, to their horror, they're in the wrong place. They have the occult powers of an ancient civilisation which they can use to manipulate the minds of lesser human beings on Earth, but they have

landed here in the neanderthal times when man is literally not much more than an ape.

As they cannot exist above water, they have to work out some system whereby they can push man on, extend his capabilities, make him really intelligent, promote him into an age of technological advance. Then, he will do something scientifically brilliant—like making atomic bombs, sending rockets to the moon and creating a new form of neutron energy which will give the Atlanteans the power to get off this primitive planet and back on course to a home beyond the stars where they intended going in the first place . . .

My script is set at the turn of the century, when the industrial revolution and scientific research were about to transform the whole of Earth.

HoH: *But how do they manage this? By force?*

Hayles: In my mind, Atlanteans are a very passive people. They do not wish to fight or kill, but they'll use anyone who comes under their power, who can be of use to them, as a means to their end. They never employ violence themselves. They use other people's violence, when necessary. They live by their occult and hypnotic powers over minds inferior to their own elite intelligence. Edgar Cayce's hypnotic theories claimed that Atlantis was powered by what they called "the terrible crystal". The crystal form gave them the energy to survive, but not sufficient power to rise from the sea.

In my script, the top Atlanteans use the power of a crystal helmet to enable Charles, the scientist played by Peter Gilmore, to look into the future . . .



The men behind the movie. Producer John Dark (left) and Director Kevin Connor (right) discuss the progress of shooting on location in Gozo.

Scene 201; Interior Hall of Crystal, Zefft. - Studio.

Under the influence of the helmet, Charles seems to be in quiet ecstasy, throughout the sequence of holographic time-events his mind projects: Brownshirts marching - Swastikas - Street riots - A Jew kicked to death in a doorway - The Reichstag ablaze - Nuremburg Rally, 1936 - Nazi banner - Strutting figure of Hitler - At his shoulder, the evil genius of Himmler.

CHARLES

(his face alight)

The new millenium! Science, creating Utopia - the perfect society! Yes . . . I see . . . I see it!

Scene 205 As above.

Charles' face . . . tenses in distaste for the images before him.

CHARLES

Science can do that . . . ?

Images: Blitzed ruins of London, Warsaw, Dresden - Bombs - VI doodlebug - V2 rocketry - Mushroom A-Bomb cloud - Polaris missile rising out of sea.

ATRAxon

That science will give Atlantis the energy source we no longer possess . . . Energy that can break the chains that binds us to this petty planet . . . energy that will take us back to the stars, where we belong.

Images continue: Apollo launch - Man on the Moon - Mariner, circling Mars. . . .



Peter Gilmore (as Charles), under the influence of the Crystal Helmet, experiences a terrifying vision of the future. Above: Scriptwriter extraordinaire, Brian Hayles: "I felt the script was almost taking over and producing pieces of knowledge I'd not even read or heard about."

Hayles: Yes, the Atlanteans are a master race and it's interesting to note that Nazis, such as Himmler, were convinced that Atlantis and Atlanteans really existed. This theory I worked on about the Great Flood, advanced by the German, Horbiger —his beliefs were taken up by Himmler in his fanatical determination to prove that Germans were the only pure Aryan race on earth . . . the only race to be descended directly from the Atlanteans! Himmler had this idea that if he could prove Atlantis really descended to earth from a planet, then the German's claim to be the prime force on earth from another world could really be valid!

Therefore, it's a fascinating fact that it was the Nazis who pushed scientific and military technology to its utmost, resulting in rocket warfare, atomic bombs and so on. The Atlanteans would have admired the German race and its promotion of scientific development as one of their own kind. By making the Nazis create a world-dominating power, the Atlanteans would think *we* were creating the energy to help them take off again.

HoH: How does the Atlantean society work—how do the Bermuda Triangle victims fit in?

Hayles: The Atlanteans need earth men (whom they snatch down into their cities via the giant octopus). The higher authorities scrutinise each batch of new prisoners,

and brain-stamp them. I've deployed the creed of various brain patterns characteristic of the ruthless Nazi classification of the people under their domination . . .

For example, Alpha people are the intellectuals. Peter Gilmore's Oxford don is singled out by Atsil and Atraxon (Cyd Charisse and Daniel Massey) as the most superior Alpha to have come from the outside world. They seek to drain his intellect, then with his brain power at their disposal, they intend speeding up the technological development on Earth that's essential to their own salvation.

Doug McClure's Greg would have been a Delta. A marine engineer, a strong physique, but without the Alpha-like superior intellect of his friend, Charles. However, Greg is still a major force, with useful knowledge, such as operating the diving bell which took them both underwater . . .

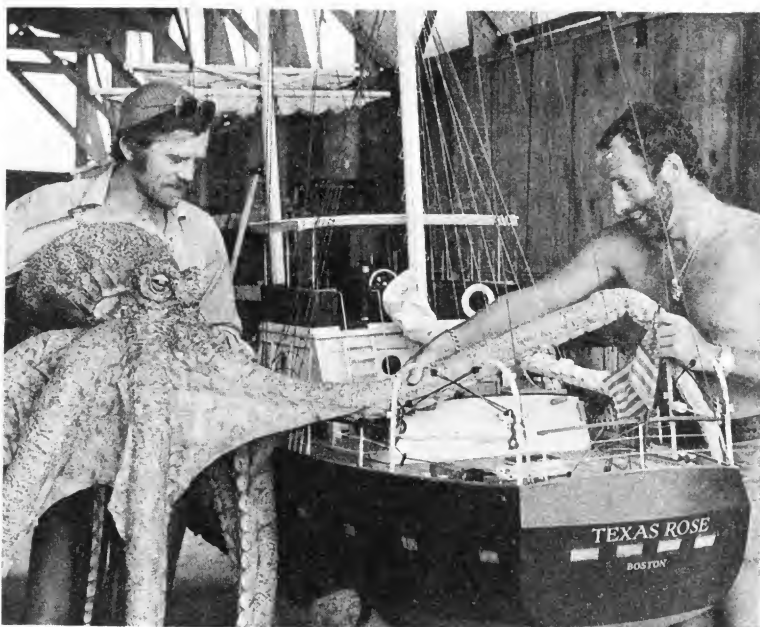
The third most distinctive brain pattern belongs to a Theta person. Theta people are potential thugs. Everyone with a Theta brainwave is capable of violence; if they have a predominantly strong Theta brain pattern, they often prove psychotic. The Atlanteans pick up the Thetas from the sailors they enslave—sailors who might have been criminals in their own society. They're turned into the Gillmen, the police force of Atlantis, equipped to kill on command.

The milder prisoners, including the wives and children of victims of the Bermuda Triangle are put to work as mindless slaves, guarding the upper cities from the constant attacks of the Zaargs. All prisoners from Earth have been operated on within 24 hours of their arrival: they need gills in order to survive the strange atmosphere.

It is only through the quick thinking and tough action of his Delta friend, that Charles is rescued from the crystal sanctum in time for the whole crew from their exploration ship, Texas Rose, to make a bid for freedom. They're helped by the now-orphaned 'mermaid' Delphine (Lea Brodie as the daughter of the Marie Celeste's skipper), setting out across the waterlogged causeway joining city Troi (3) to city Vaan (4). This is riddled with savage sea serpents and mammoth man-eating monster Mogdaans, and leads back to the diving bell which is their only hope of return to Earth. It's an almost hopeless dash against overwhelming odds, including the powerful occult influence determined to regain possession of the Alpha man—and the lethal attack on all sides by the swarming army of sharp-shooting Gillmen.

SCHEDULE

While Hayles polishes his extraordinary scenario, the Dark/Connor team are well into second and third gear. Casting their film—who else but their favourite star, Doug McClure, for the lead? Searching out locations—where else for a sea-going



Above: Two versions of the giant octopus were employed in the special effects shots. The full size model stands 9 feet tall with a tentacle span of 60 feet! Below: Lea Brodie plays Delphine, the daughter of the captain of the legendary Marie Celeste.





Malta here we come! The giant prehistoric Zaarg claw is loaded aboard the cargo plane as the crew for *Warlords of the Deep* goes on location.

movie, but Malta with its marvellous tank facilities for model-work?

They also need a full-size 19th Century rigger, The Texas Rose, the HQ ship for the diving-bell expedition, to be skipped by Shane Rimmer, the Canadian actor last seen as the US nuclear sub commander in *The Spy Who Loved Me*, and before that working on the *Capt. Scarlet*, *Thunderbirds* and *Space 1999* shows—so he knows what he's in for. Even before he meets Superocto.

John Dark thinks he's found the boat he needs, The Black Pearl. He chats with its supposed caretaker, Ronald Armstrong, who invites him home to his own vessel, a 20th century brigantine, Andano. Soon enough, Dark, Connors, art director Elliot Scott and cameraman Alan Hume, are eyeing the Anderson boat instead. A deal is made and when the film unit arrives back in Malta for shooting at the end of September, The Black Pearl sinks to the bottom of Valetta harbour!

Between the two fateful trips, Elliot Scott has been as busy as everyone else—costume designers, special effects crew and so on. As well as designing Atlantis, all seven cities of it.

He has produced the visual version of the Hayles script. The story-board.

STORYBOARDS

Elliot Scott is a Londoner in movies from the early British days of Alfred Hitchcock —“he did his own story-boards, very tiny ones”. 45 years ago Scott created Hayles’

Atlantis—the upper cities being made at Pinewood, the rest on location. The monster-riddled causeway was found in Gozo, and recreated on Pinewood’s massive E stage . . . remembering that every shot set in Atlantis, and thereby underwater, had to be minus any skyline. “We hid the sky one way or another, with back or front projection.”

Scott: Once the script has got to a certain point, you have to start to do a complete story-board—an overall picture of what you imagine the film is going to look like on the screen. Often artists are employed to draw it. I didn’t dare on *Warlords* — I had to do it myself because shot-to-shot it was so complicated.

We’re not doing story-boards for customers . . . but for a definite purpose. When a film starts, somebody writes it, somebody else is behind him, like the producer, maybe a director is involved at this stage, maybe even a cameraman. But no two people are seeing the same image—until somebody makes a sketch. Then they all see it and you have the essence of everyone’s impression. Before that point, you had five people with five different things in their minds.

So when you start the story-board, you bring all these people together—separately or around a table together. It is a beginning. The time to discuss things before it is too late. Finally, everyone is for the first time seeing the same image.

In all, it takes a couple of months to do the story-boards. Jack Maxted worked

entirely as co-ordinator with special effects. When I’d finished my story-board, he worked them into a very complex cross-index, so that he could be on location while I was still at Pinewood completing the sets, knowing exactly what was going on, frame by frame. He broke it down to very minute detail—listing studio or location filming, studio or location *miniature*-filming, which plates for which shot—front or back projection and so on.”

HoH: In short, the entire film is done in sketches.

Scott: Exactly. A staggering total of 316 scenes drawn in 105 pages—just 17 pages less than the actual script.

MEANWHILE

Script finished, actors cast, costumes designed, Elliot Scott’s sets being built, Zaargs and Mogdaans created, Superocto ready to scare the pants off the world and one giant prehistoric Zaarg claw—9ft. x 4ft—was being airlifted to Malta. *Warlords of the Deep* was ready to go . . .

Feature by Catherine O’Brien
and Tony Crawley

Next issue: The shooting starts . . . and we meet Doug McClure, plus the men behind the monsters, the explosions, the music and the creator of the sound effects as we build up towards the finished film. Be here.

WHO TO DRAW THE NEXT DRACULA?

It's competition time again! Over the last 20 issues we've discovered what a discerning audience of art critics you are when it comes to our illustrated adaptations of Hammer horror classics.

So, before starting out on our next Dracula strip, we thought it might be fun to let you pick the artist!

On these two pages, you'll see various renditions of Peter Cushing, Christopher Lee and a whole horde of vampires. All drawn by different HoH artists over the last couple of years.

What we want to know is... which do you prefer?

To make it more interesting, we've deliberately not credited the various drawings. So, by way of a new competition, see if you can recognise (or check) who drew what.

What we'd like from you is a list from A to Q giving the correct art credits to each drawing, plus an additional list of your favourite five (artists' names or key letters).

We'll announce the answers and final score in a future issue, along with the names of the first fifteen correct artist identi-

fication entrants, whose letters will be pulled out of a bag.

The ten runners-up will receive a free full colour 30x40 in. Hammer film poster.

The five top winners will also receive the poster *plus* a free six-issue subscription to HoH magazine.

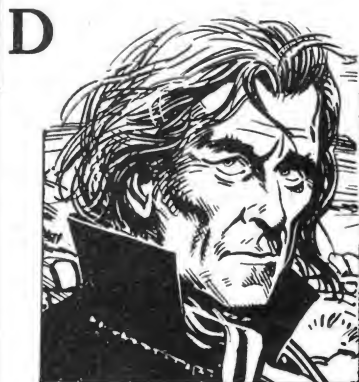
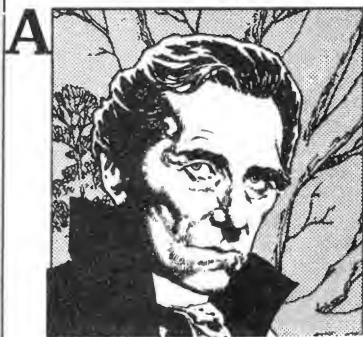
The closing date for the competition is July 31st, by which time all answers must be received, and only one entry per household can be accepted.

Also, only entries which include the corner stamp (on the facing page) can be considered.

... As usual, a list of your favourite three features and least favourite in this issue would be appreciated along with your letter. It kinda reassures us (g) now what you like about HoH!

Send all entries to:

HoH DRACULA ART COMPETITION,
Columbia-Warner House,
135-141 Wardour Street,
London W1, England





DRACULA
ART COMPETITION

HISTORY OF HAMMER

Part Four. The Brides Of Dracula And The Werewolf 1959-1960.

By Bob Sheridan

In the late 1950s, Hammer's horror features were making large sums of money for such distributors as Universal, Columbia, and Warner Brothers. In 1959, Hammer's first collaboration with Paramount Pictures was released. As Universal was doing at the time, Paramount gave Hammer remake rights on one of their old horror films, *The Man in Half Moon Street*, which was the 1944 screen version of Barré Lyndon's play of the same name. This was an unusual subject for Hammer, in that their colour horror remakes had thus far dealt with extremely famous themes, whereas *The Man in Half Moon Street* was a rather obscure title. Nevertheless, Hammer put all their effort into their version, which they titled *The Man Who Could Cheat Death*. Top Hammer writer, Jimmy Sangster, provided the screenplay, and Terence Fisher was assigned to direct. Oddly, neither Peter

Cushing nor Christopher Lee played the title role as Doctor Georges Bonner, although Lee had a supporting role in the film. Instead, Bonner was portrayed by Anton Diffring, a German actor who had played Baron Frankenstein for Hammer the year before. This performance was not in a feature, but in the half-hour "pilot" episode for a projected television series to be called *Tales of Frankenstein*. It appears that Hammer had little to do with the project, which was co-produced by Screen Gems, Columbia Pictures' television subsidiary. The episode filmed was entitled "*The Face In The Tombstone Mirror*"; it was directed by Curt Siodmak (author of "*Donovan's Brain*") and featured Don Megowan (who had played the title role in *The Creature Walks Among Us* 1956) as Frankenstein's creation.

As *The Man Who Could Cheat Death*, Diffring gave an excellent performance of

icy intensity which occasionally provided a glimpse of steamy emotion smouldering beneath Bonner's cool surface. As usual, Sangster provided a script filled with irony which Fisher deepened by his involvement with the characters, and Diffring was an ideal choice to embody these elements in a strong central character.

The film's premise concerns eternal youth, which was the main element of Lyndon's play. Bonner, although apparently in his thirties, is actually 104 years old! His youthful appearance is due to an operation involving a gland transplant. Unfortunately, the operation's effect is temporary, and so it must be repeated every twenty years. Otherwise, Bonner will abruptly age, and, in a twist devised by Sangster, Bonner will fall victim to an enormous number of diseases. For, along with perpetual youth, the operation provides perpetual health, and, once the operation's





*Above: The face of Baron Meinster (David Peel) is hideously scarred by holy water, in **The Brides of Dracula** (1960). Below left and right: **The Man Who Could Cheat Death** (1959) was the first of Hammer's colour remakes not to include Peter Cushing or Christopher Lee in a starring role, Anton Diffring portrayed the 104 years old Dr. Bonner who is kept alive by periodic gland transplants.*

effect has worn off, Bonner will lose all immunity to illness.

The Man Who Could Cheat Death is the first Hammer horror film to make complex moral issues a main concern. When Bonner, along with his associate, Professor Weiss (Paul Hardtmuth), first begin their experiment, they drink a toast: "For humanity". However, as the years pass, Bonner realises the flaw in their plan—if no one dies, the world will be populated beyond its capacity to supply food, or even living space. As Bonner puts it, "the whole structure of nature would collapse". And so, he must go on as the only result of his great experiment, facing the horror of what he has become—a man who will outlive every friend he makes—or facing the hideous consequences of what will happen if he should discontinue the operations.

Bonner has two solutions devised to deal with each of the problems he faces. He has finally perfected the operation to the extent that its effects will now be permanent; further, he plans to perform the same operation upon the woman he loves, Janine DuBois (Hazel Court), so that she can become his companion throughout eternity.





Curse of the Werewolf (1960) featured newcomer Oliver Reed, in his first starring role, as the unfortunate Leon who is doomed to become a werewolf at the rising of the full moon. He is accused of one of the murders and is imprisoned (below), but breaks out before being cornered and is finally shot with a silver bullet by his adopted father (above right).



Needless to say, her permission has not been asked, and another, more immediate, problem arises. When Weiss, who had performed all of the past operations, arrives at Bonner's house, he has suffered a paralyzing stroke and can no longer operate. Unlike Bonner, Weiss shows all the effects of his true age—eighty-nine. Since Weiss cannot perform the operation (but will be able to supervise it), Bonner attempts to obtain the services of Pierre (Christopher Lee), a surgeon who is Bonner's rival for Janine's affections and is of course unaware of Bonner's revolutionary discovery.

Pierre reluctantly agrees to do the operation, because it will enable him to be associated with the world-renowned Weiss. Unfortunately for Bonner, Weiss has decided that the experiments must come to an end. Weiss' stroke has caused him to arrive at Bonner's well behind schedule, and Bonner has committed murder to get a fresh gland when the ones he had revitalized expired, due to Weiss' delay in arriving. Weiss feels that Bonner has no right to set himself above any other human being, and that his willingness to do so at the expense of another's life denies Bonner the right to go on existing.

This dispute ends in a physical confrontation in which Bonner accidentally kills Weiss. When Bonner informs Pierre that Weiss will be unavailable for the operation (claiming that Weiss was summoned home urgently), Pierre refuses to go ahead. In desperation, Bonner kidnaps Janine, knowing Pierre's feeling for her. Pierre then

goes through the motions of performing the operation, but does not actually replace the gland, and shortly thereafter, Bonner, in a fiery climax, falls victim to all the years and diseases which he had avoided for so long.

Hammer marked the end of 1959 with the release (through Columbia) of *Don't Panic, Chaps*, another of their home-market comedies, this time featuring Dennis Price, George Cole, Thorley Walters, and Percy Herbert.

Hammer's first 1960 release was *The Strangers of Bombay*, directed by Terence Fisher from a David Z. Goodman script. *Strangers* was based on the true atrocities committed by the thuggee, an Indian cult who worshipped a goddess of death, Kali. Shot in black and white (for documentary effect) and MegaScope, this Columbia release boasted a varied array of ugly tortures and executions. Director Fisher, who felt that the film had much more potential than was ultimately achieved, later related an amusing behind-the-scenes anecdote. The film's exteriors were shot at a sand pit at Bray Studios, and a camel employed for the film was unable to complete shooting due to illness. The cause—sunstroke!

Hammer's next release was a crime drama entitled *Hell is a City*, written and directed by Val Guest from a novel by Maurice Proctor. Stanley Baker delivered a powerful performance in the lead role of Inspector Martineau (Hammer was apparently fond of French names during this period), and was given able support by Donald Pleasance and Billie Whitelaw, among other effective cast members.

The Curse of the Werewolf (adapted in HoH 10) followed, being Hammer's first colour horror film in which neither Peter Cushing nor Christopher Lee appeared. Instead, film newcomer, Oliver Reed, gave what is probably the best performance of his career as Leon, innocent victim of the title's curse.

Since the film was made for Universal, one would expect it to be a remake of



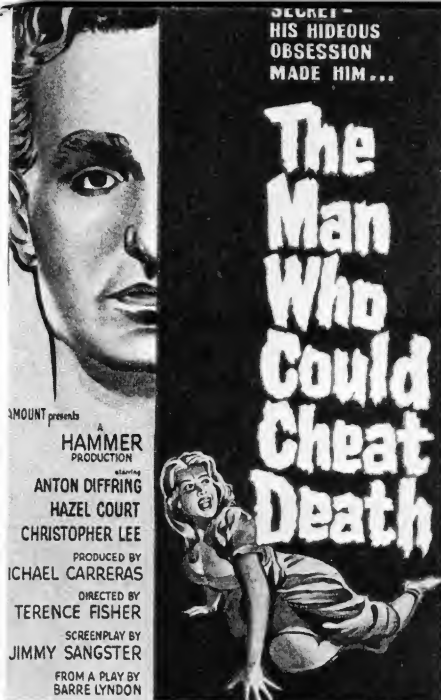
Above: A scene of grisly torture from the 1960 film, *Strangers of Bombay*. Below: The Belgian release poster for the same movie.

Werewolf of London, or else based upon Universal's series of Wolf-Man features starring Lon Chaney Jr. Instead, Hammer chose to surprise audiences by presenting a film version of Guy Endore's novel *The Werewolf of Paris*. However, even this source provided but a small portion of the film's content.

The screenplay for *The Curse of the Werewolf* was credited to John Elder, seemingly a new name to Hammer. Actually, "John Elder" was simply a pen name adopted by the film's producer, Hammer regular Anthony Hinds. Probably the most bizarre aspect of Hinds' approach to the material lay in his transporting the story's location from France to Spain and then allowing the entire cast to speak with English accents and even use specifically British expressions. This treatment reaches its height of absurdity when a character named Pepe (Warren Mitchell), a watchman, comes upon a slaughtered sheep and exclaims, "Wot's this then?"

Despite this sort of thing distracting the viewer from the film's mood, director Terence Fisher (in 1971) ranked *The Curse of the Werewolf*, along with *Dracula* (adapted in HoH 1), as his best work for Hammer. Watching the film, it is obvious that the director was very intensely involved with it. It is easily the most emotionally effective Hammer horror film and far surpasses any other werewolf film on at least two levels. Firstly, the film's mood of sorrow gives the film a dimension rarely found in films of this type. Other screen werewolves seem positively lucky compared to the hapless Leon, who is cursed even before his birth by events which leave





him both an orphan and under the spell of the full moon, a werewolf. As a child, Leon is seemingly cured of his lycanthropy by the love of his adopted family. But as an adult, he suffers a relapse into his bestial night wanderings, again not through his own fault, but as a direct result of the moral weakness of others around him. In the end he realises that there is no way he can ever be saved (because the world will never grant the love which could have been his cure), and, at his own request Leon is killed by Don Alfredo (Clifford Evans), the man who raised him as a son.

The second level on which *The Curse of the Werewolf* is top-rate is makeup. Roy Ashton, who joined Hammer's first major makeup artist, Phil Leakey, on *Dracula* and eventually replaced Leakey, created the most frighteningly realistic werewolf make-up ever photographed. Rather than having the appearance of a costume, Ashton's grotesque cosmetics allow the humanity of the monster to show through, making the beast even more horrific by constantly reminding the viewer of the man whose tortured soul must endure what he has

become.

Once the elements of script, makeup, and his own direction had ensured audience sympathy, Fisher realised that he no longer needed to concentrate on this aspect of the film. And so he was able to present the werewolf, in the film's climax, as a completely ferocious savage whose unrestrained bloodlust was sufficient to shock the most jaded of viewers without destroying any of the atmosphere developed in the rest of the film.

Hot on the heels of *The Curse of the Werewolf*, Universal next released *Brides of Dracula* (originally announced as *Dracula II*). An odd semisequel to *Dracula*, *Brides* follows the further exploits of *Dracula*'s nemesis, Dr. Van Helsing, again ably portrayed by Peter Cushing. At this point of his career, Christopher Lee was still refusing to repeat any of his roles, and

himself into a bat (dialogue from *Dracula* — Arthur Holmwood: "I always understood that, if there were such creatures, they were able to transform themselves into bats." Van Helsing: "That's a common fallacy."). In *Brides*, Van Helsing tells a priest that some vampires have this power. A partial explanation for this inconsistency may be found in the triple authorship of the screenplay by Jimmy Sangster, Peter Bryan, and Edward Percy. It is known that an early version of the *Dracula II* script featured a finale involving a horde of vampire bats, which was later used in *Kiss of the Vampire*.

It is almost unnecessary to mention that Terence Fisher was assigned to direct *Brides of Dracula*, but it is worth noting his enormous output for Hammer between 1956 and 1960, the era of Hammer's greatest popularity. Despite what was obviously



Left: This excellent poster for *The Man Who Could Cheat Death* is a very unusual size. Called a "daybill", it is Australian and measured 14" x 30". Above: Stanley Baker (left) looks over the day's script with director Val Guest (right) on location for *Hell is a City* (1960). Right: Though while Christopher Lee refused to repeat his role as *Dracula* in *The Brides of Dracula*, Peter Cushing's presence as the resourceful vampire-hunter, Lawrence Van Helsing helped retain the continuity.

so Hammer found it necessary to make a *Dracula* film without *Dracula*. In an opening narration, it is explained that, although *Dracula* himself is dead, his minions live on. The film proceeds to relate the tale of lovely young Marianne (Yvonne Monlaur), who, on her way to take up a teaching position at a girls' academy, winds up as a bewildered guest at the chateau of the regal and mysterious Baroness Meinster (Martita Hunt). The Baroness seems pleasant enough to Marianne, but it is soon revealed that she keeps her son (David Peel) chained in his room! The young Baron convinces Marianne to steal the key to his chains, and he is soon free. Once released, he promptly murders his mother and is revealed to be a vampire.

This opening section of the film ends with Marianne fleeing into the nearby woods, where she is discovered the next morning by Val Helsing. From this point on, Van Helsing uses the expertise which he displayed in *Dracula* to battle Baron Meinster. For some reason, *Brides* contradicts Hammer's first *Dracula* film by granting Meinster the power to transform

an extremely heavy schedule. Fisher not only directed for Hammer, but also supervised the editing of his films, thereby achieving the pace and structure he desired. As a result of this, his films never betrayed either their low budgets or fast shooting schedules. In this way, Fisher made a reality of Sir James Carreras' declared intention to put every penny of Hammer Films' budgets on the screen, rather than into obscure production costs which the audience never sees (consider that the recent remake of *King Kong* cost over 40 times the average budget of a Hammer Film!).

In the case of *Brides of Dracula*, Fisher may be accused of failing to attain the dynamic pacing of *Dracula*, but *Brides* succeeds on its own terms, with sequences of haunting quality such as the one in which the demented Greta (Freda Jackson) lies over the grave of a girl recently killed by Meinster, encouraging her as she digs her way out of her coffin. The film's most original sequence involves Van Helsing using a hot iron rod and holy water to cure himself of a vampire bite. Fisher and Peter Cushing have always had a close working

relationship, and here Fisher allows Cushing to create a perfect execution of the "make the unbelievable believable" approach to horror film acting. The conviction and range of emotions which Cushing puts into this brief non-dialogue sequence can stand as a model for actors in all types of roles.

Even those uninterested in the unique aspects of *Brides of Dracula* cannot fault the confrontations between Van Helsing and Meinster. Their first two encounters are tremendously exciting battles, and the third (and final) one features two spectacular variations on Cushing's inspired use of candlesticks to form a cross in *Dracula*. The first has Van Helsing forming the sign of the cross with a spray of holy water directed at Meinster's face. The water burns Meinster's face like acid, causing him to emit hideous wheezing shrieks of pain. The second has Van Helsing leaping onto the blade of a burning windmill, pulling all four blades into a huge cross. The sun, rising behind the windmill, casts a gigantic shadow-cross over the scarred Meinster (who has staggered out into the courtyard), and the holy symbol destroys yet another vampire.

After *Brides of Dracula*, Hammer released (through Columbia) a film which was probably the biggest mistake ever to bear the Hammer name. Not that the film was of inferior quality—directed by Cyril Frankel, with Academy Award winner Freddie Francis in charge of cinematography, it brought home a disturbing message. However, critics—and the public, it seems—felt that Hammer was unjustifiably exploiting exactly what the film explored and condemned. **Never Take Sweets**

from a *Stranger* dealt with child abuse. No one wanted to hear that Fritz Lang's classic film *M* had been based on the same subject; Hammer treatment would simply not be accepted on such a theme. American exploitation film producer/director Roger Corman ran into similar difficulties when he attempted to deal with racialism in *The Intruder* (starring William Shatner)

during the same period.

Hammer had made a mistake; they carefully attempted to avoid another. But the best years were over. Hammer had become its own Frankenstein; the Hammer style was leading other film makers to imitate Hammer's style, and audiences never want too much of the same thing, no matter how well done it may be.



The Man Who Could Cheat Death (Rel: 1959)
Anton Diffling (as *Doctor Georges Bonner*), Hazel Court (Jane), Christopher Lee (Pier), Arnold Maile (Ludwig), Delphi Lawrence (Margo), Francis de Wolff (Leigris).
Dir: Terence Fisher, Sc: Jimmy Sangster from the play *The Man in Half Moon Street* by Barre Lyndon, Ph: Jack Asher, Art Dir: Bernard Robinson, Ed: James Needs, Mus: John Hollingsworth, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Paramount. Time: 83 mins.
Scientist maintains eternal youth by means of gland transplants. Disaster ensues when the scientist attempts to perform the same operation on his fiancée and is forced to commit murder to procure a replacement gland.

Don't Panic, Chaps! (Rel: 1959)
Dennis Price (as *Krisling*), George Cole (Finch), Thorley Walters (Brown), Harry Fowler (Ackroyd), Nadia Regin (Elsie), Nicholas Phipps (Mortimer), Percy Herbert (Bolter).
Dir: George Pollock, Sc: Jack Davies from a story by Michael Corston and Ronald Holroyd, Ph: Arthur Graham, Art Dir: Scott MacGregor, Ed: Harry Aldous, Mus: Philip Green, Exec Prod: Ralph Bond, Prod: Teddy Baird. Dis: Columbia. Time: 85 mins.
A low-budget comedy starring several well-known British TV/cinema comedians.

The Strangers of Bombay (Rel: 1960)
Guy Rolfe (as *Captain Lewis*), Allan Cuthbertson (Captain Connaught-Smith), Andrew Cruickshank (Henderson), Maime Maitland (Patel Shari), George Pastell (High Priest).
Dir: Terence Fisher, Sc: David Z. Goodman, Ph: Arthur Grant, Art Dir: Bernard Robinson and Don Mingaye, Ed: James Needs and Alfred Cox, Mus: James Bernard, Assoc Prod: Anthony Nelson-Keyes, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Columbia. Time: 80 mins.

Set in India in 1826, the story concerns the cult of thuggism which breaks out when the worshippers of the goddess Kali begin robbing and strangling hundreds of victims in an attempt to undermine the authority of the British East India Company.

Hell is a City (Rel: 1960)
Stanley Baker (as *Inspector Martineau*), John Crawford (Don Sterling), Donald Pleasence (Gus Hawkins), Maxine Audley (Julia Martineau), Billie Whitelaw (Chloe Hawkins).
Dir: Val Guest, Sc: Val Guest from a novel by Maurice Proctor, Ph: Arthur Grant, Art Dir: Robert Jones, Ed: James Needs and John Dunsford, Mus: Stanley Black,

Hammer Film Productions 1959-1960

KEY

Key to abbreviations used in this filmography

Rel: Year in which film was released.

Dir: Film directed by.

Sc: Screenplay written by.

Ph: Film photographed by.

Art Dir: Art direction by.

Ed: Edited by.

Mus: Music composed by.

Exec Prod: Executive producer.

Assoc Prod: Associate producer.

Prod: Producer.

Dis: Distributed by.

Prod: Michael Carreras. Dis: Associated British through Warner-Pathe. Time: 98 mins.

A tough crime thriller in which Martineau tracks down a jailbreaker turned murderer whilst trying to cope with his frigid, nagging wife.

The Curse of the Werewolf (Rel: 1960)
Oliver Reed (as *Leon*), Clifford Evans (Don Alfredo Carido), Hira Talley (Teresa), Catherine Feller (Cristina), Yvonne Romain (Jailer's Daughter), Anthony Dawson (Marques), Richard Wordsworth (Beggars), Warren Mitchell (Pepé

Valiente).
Dir: Terence Fisher, Sc: John Elder (Anthony Hinds) from the novel *The Werewolf of Paris* by Guy Endore, Ph: Arthur Grant, Art Dir: Bernard Robinson, and Thomas Goswell, Ed: James Needs and Alfred Cox, Mus: Benjamin Frankel, Assoc Prod: Anthony Nelson-Keyes, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Universal (Britain; through Rank). Time: 88 mins.
The rape of a deaf-mute servant girl by an unkempt beggar results in the birth of Leon who unfortunately is cursed with lycanthropy. For a while the love of those around him prevent the werewolf within him emerging until, eventually, it can be contained no longer.

The Brides of Dracula (Rel: 1960)
Peter Cushing (as *Van Helsing*), Yvonne Monlaur (Marianne), Frida Jackson (Greta), David Peel (Baron Meinster), Wanda Hunt (Baroness Meinster), Andree Melly (Gina), Mona Washbourne (Frau Lang), Henry Oscar (Lang).
Dir: Terence Fisher, Sc: Jimmy Sangster, Peter Bryan and Edward Percy, Ph: Jack Asher, Art Dir: Bernard Robinson and Thomas Goswell, Ed: Jim Needs and Alfred Cox, Mus: Malcolm Williamson, Assoc Prod: Anthony Nelson-Keyes, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Universal (Britain, through Rank). Time: 85 mins.

A young teacher, Marianne, who is on her way to a new job at a girl's academy, stops off at a mysterious castle as the reluctant guest of the sinister but pleasant Baroness Meinster. Marianne discovers that the Baroness keeps her son chained up in his room and endeavours to free him. Unfortunately he is a vampire and Marianne is guilty of unleashing his evil upon the world once more.

Never Take Sweets from a Stranger (Rel: 1960)
Gwen Watford (as *Sally*), Patrick Allen (Peter Carter), Felix Aylmer (Olderberry Sr.), Niall MacGinnis (Defence Counsel), Alison Leggat (Martha), Bill Nagy (Olderberry Jr.).
Dir: Cyril Frankel, Sc: John Hunter from the play *The Pony Cart* by Roger Garis, Ph: Freddie Francis, Art Dir: Bernard Robinson and Don Mingaye, Ed: Jim Needs and Alfred Cox, Mus: Elisabeth Lutyens, Assoc Prod: Anthony Nelson-Keyes, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Columbia. Time: 91 mins.

A controversial film about the difficult subject of child molestation. Distributors felt that the film might encourage that which it set out to condemn, and it was released later as a second feature without too much fuss.

VAN HELSING'S TERROR TALES



LON BROWNING WAS BORN DIFFERENT TO HIS FELLOW MEN. HIS APPEARANCE WAS FEARED, SHUNNED AND MOCKED. UNTIL FINALLY HE TOOK TO CRIME TO SURVIVE. BUT THEN—WHERE COULD HE HIDE? EVEN WHEN CAUGHT, AND SENT TO PRISON, HE WAS REVEILED. SO HE ESCAPED AND FLED INTO THE SWAMPLAND WILDERNESS. INTO A REGION TOTALLY UNEXPLORED BY MAN, WHERE THE FREAK WHIM OF NATURE RULED. I CALL THIS STORY...



ONE TOO MANY!

LUNGS BURNING, HE RACED THROUGH STAGNANT MARSHES PURSUED BY PRISON WARDERS...



UNTIL FINALLY, THE CLAMOUR OF BAYING HOUNDS GAVE WAY TO THE EERIE YET NATURAL SOUNDS OF SWAMP LIFE.





LIKE ALL BULLIES, FERRING THE UNUSUAL, THE UNKNOWN, AS IF IT REFLECTED SOME FAILING OF HIS OWN, TOM WILLIS DREW A BLADE AND SLOWLY ADVANCED...



THIS FACE BEARING HATE AT BROWNING SUMMED UP THE UNFORTUNATE YOUTH'S LIFE, MINGLING FEAR WITH DISDAIN, YET SOMEHOW STRONGER THAN EVER BEFORE...

I SWEAR, KID... YOU LOOK JUST LIKE A TREE STANDIN' THERE! C'ME HERE AN' LET ME CHOP OFF YER EXTRA LIMB, EH?



AGAIN WILLIS STRUCK, AND AGAIN BROWNING SIDESTEPED. HIS OWN FEELINGS OF SORROW AND LONELINESS TURNED TO HATRED AND ANGER...



IT WAS TIME TO STOP RUNNING,
TO TURN AND FIGHT BACK...



BROWNING FELT HE COULDN'T
MERELY BEAT HIS FOE
AND WALK AWAY,
KNOWING HE'D MEET
ANOTHER TOM WILLIS,
IN ANOTHER PLACE, ON
ANOTHER DAY...



SO LON BROWNING AVENGED HIMSELF. NOT JUST ON **THIS**
TOM WILLIS, BUT ON ALL THE OTHERS PAST. HE SAVAGELY
CLUT DEEP INTO WILLIS'S HEART AND SOUL, TRYING TO EASE
THE PAIN OF HIS OWN...



... AS IF IN KILLING TOM WILLIS, HE COULD DESTROY
ALL THE PREJUDICE IN THE WORLD!



FILTHY MURDERIN'
FREAK!

SOMEBODY
GRAB 'IM!

AND THE FEAR CAME BACK, PLUS THE
REALISATION OF WHAT HE HAD DONE...



STOP HIM...
HE'S GETTING
AWAY!

HEY, KID—
OOF!

SO ONCE MORE LON BROWNING WAS RUNNING. BUT KNOWING HE COULD NOT ESCAPE HIS FATE, HE HAD KILLED AND WAS NOW EVEN WORSE THAN HIS TORMENTORS.



BUT NOW HE KNEW THAT THERE WAS ONLY ONE WAY FOR HIM TO FIND PEACE WHEN HIS SELF-APPOINTED GANG OF EXECUTIONERS CAUGHT UP...



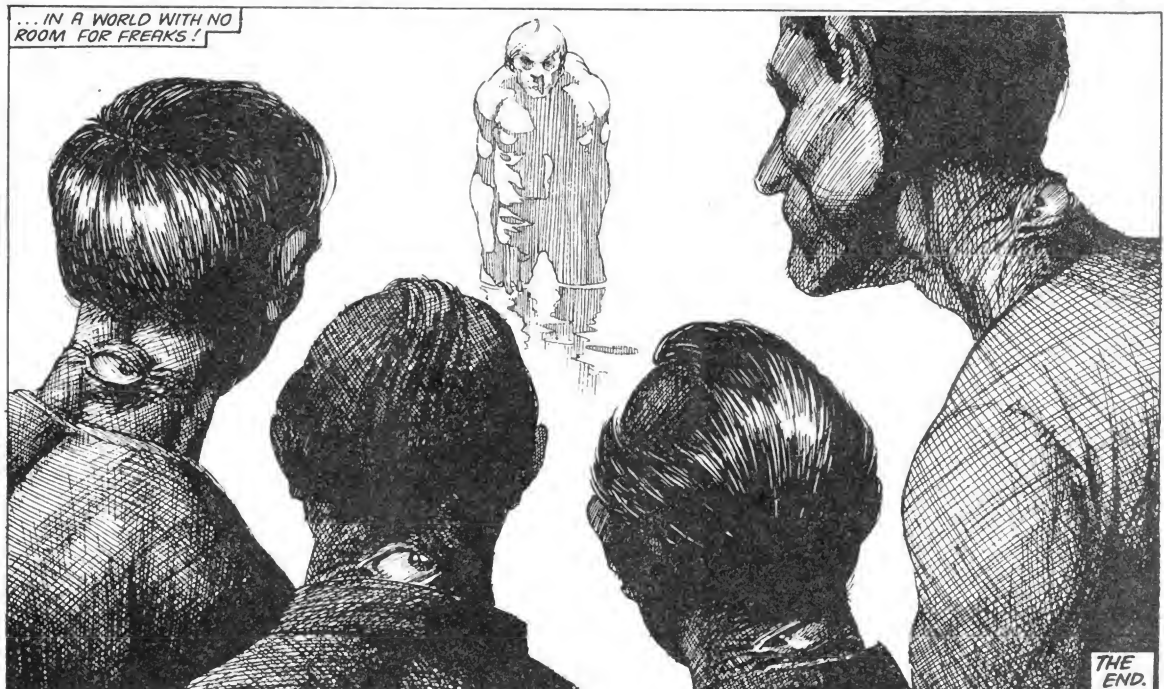
... HE WOULD TAKE HIS PUNISHMENT, BUT HE WOULD NOT DIE FOR COMMITTING A MURDER...



BUT BECAUSE HE WAS A FREAK, A MAN BORN WITH 'ONE TOO MANY'...



... IN A WORLD WITH NO ROOM FOR FREAKS!



WHAT'S HAPPENING TO THIS HAUNTED MANSION!?

**Haruki Kadokawa
Presents**

■ Produced by
HARUKI KADOKAWA

■ From the novel by
SEISHI YOKOMIZO
(KADOKAWA BOOKS)

■ Music by
YŪJI ŌNO

A KON ICHIKAWA FILM

THE INUGAMIS

Starring KŌJI ISHIZAKA · YŌKO SHIMADA · MIEKO TAKAMINE · TERUHIKO AOI